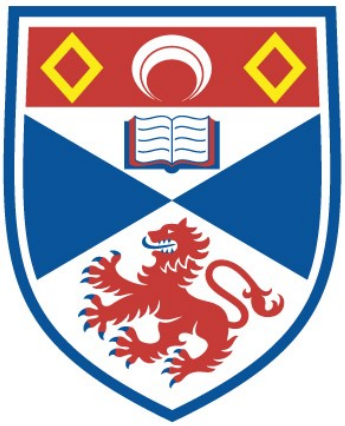
THE ARTIST AS OUTSIDER
A COMPARATIVE STUDY OF JAMES JOYCE, ANDRÉ GIDE AND THOMAS MANN : WITH PARTICULAR REFERENCE TO 'A PORTRAIT OF THE ARTIST AS A YOUNG MAN', 'LES FAUX-MONNAYERS' AND 'DR FAUSTUS'

Arthur Friedrich Helm

A Thesis Submitted for the Degree of MLitt
at the
University of St Andrews



1986

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A Portrait of the Artist as a Young Man

Les Faux-Monnayeurs

and Dr. Faustus

A dissertation submitted for the degree of
Master of Letters in Comparative Literary Studies
in the Faculty of Arts, in the University of St. Andrews
in Whitsunday Term 1985

I, Arthur Friedrich Helm, hereby certify that this dissertation which is approximately 40 000 to 45 000 words in length has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

30th July 1985

I was admitted as a candidate for the higher degree of M. Litt. in October 1983; the higher study for which this is a record was carried out in the University of St.Andrews between autumn 1984 and summer 1985.

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I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate to the degree of M. Litt. of the University of St.Andrews and that he is qualified to submit this dissertation in application for that degree.

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ACKNOWLEDGEMENTS

I would like to record my gratitude to the University of St. Andrews, a Research Studentship of which has made possible the realisation of this study. I am also very thankful to my supervisor, Mr. Boyd Mullan, whose help has enabled me to express my ideas in a foreign language.

CONTENTS

INTRODUCTION

"The Artist as Outsider" certainly is a very popular subject for literary criticism. Nevertheless, I have chosen it believing strongly that there are two points which I can make and which have not been made before: The first point consists in showing how strong the intermediary position of Joyce, Gide and Mann, through their treatment of the outsider theme, between the nineteenth-century literary tradition and a completely new era were. The second point consists in showing how the three authors' experimentation with form is intrinsically linked with the actual subject of the novels - the outsider position of the hero.

Let us first consider this "intermediary position": In the Romantic and Symbolist tradition it is indeed very common to find the author mirrored in his work of art, mirrored a bit self-complacently as somebody who is not understood and who, because of his unfavourable environment, either fails to fulfill his vocation or becomes more and more estranged from the society he lives in. As in Wilde's The Picture of Dorian Gray, the artist is not only seen as a decadent deviant figure, but also as a doomed and tragic character. Lombroso and many others had developed theories according to which the creative artist was "bound" to be afflicted by some deviation, be it disease, crime, or anything else which is suspicious to the average bourgeois. Baudelaire and Poe were known to have taken drugs in order to depart from this world and have experience beyond,

in a fantastic, imaginative realm. As I try to show, most of these cliched themes were taken up in the three novels of my choice. But at the same time - and this is less obvious - a new view of the artistic creativity and the outsider phenomenon was interwoven: according to to the traditional view, the artist becomes an outsider because of his eccentric qualities; according to this new view, however, the outsider position comes first. The individual is no longer born with his artistic vocation and becomes eventually estranged from his fellow men, <u>because</u> of these "artist-qualities", but his estrangement is innate - and therefore only he is destined to be artistically creative. Cause and effect are, in this new argument, interchanged. The view of the outsider character as an intrinsic part of some rare human beings' existence announces heroes like Meursault and Roquentin who are outsiders <u>par excellence</u> and whose tragic ends are only explicable by the fact that they refuse to fulfill their destiny which is to be artistically creative. I therefore take Meursault and Roquentin, together with some other Existentialist heroes, as failed artists who, in the way I have described, can be taken for sons of the three heroes Stephen, Adrian and Edouard.

This first point is in fact the subject of my first Chapter; it is divided into six different sections, each of which deals with one of the most significant deviations, characteristic for the artist hero of the novels. These "deviations", features which distinguish the artist from other human beings, or "themes", as I call them, constitute qualities taken as indispensable for inspiration; they originate, as I try to show, from the artist's extreme sensitivity and susceptibility which, for their part, are necessary for insight; and insight into the secret <u>raison d'etre</u> behind phenomena is also a precondition for inspiration. The deviations beget the genius as much as the genius begets the deviations. In this vice versa relationship I have delimited the following themes: disease, amorality, crime, intellectualism, sensuality and homosexuality.

literary traditions; they reuse traditional literary techniques, but also announce the subsequent technical innovations of twentieth-century fiction. According to my argument, this intermediary position is indeed the main characteristic which approaches the three so different and apparently quite incomparable authors, and gives to their works, and only to their works, a particular significance in the history of literature. This will, I hope, be made clear in the course of this chapter - for the time being it will be useful to explain what the basic link between the hero's outsider position and the author's preoccupation with formal aspects consists of: The new structure of the novel is lawless, ambiguous and puzzling; - the traditional progressive temporality has been substituted by a non-progressive "circular" one, the author escapes from conveying an explicit message by transferring the narrative authority to various characters and narrators inside the book, and finally the borderline between realism and the fantastic is vague. All these literary techniques create a more and more frightening atmosphere of insecurity and loss inside the novel; they destroy the possibility of conveying a univocal message, all hope of integration for the artist-hero thus seems destroyed. This pessimism on the part of the hero is, however, the only way the author himself can attain reintegration into society: the more he portrays his hero as an outsider, the more he is forced to be aware of what the difference between an integrated and an outcast position is; he is therefore forced to accept the values and the evaluation of society, although, as he realises, they are completely arbitrary conventions. This chapter will have four sections: the first three will be about the various "destructive" technical innovations, the last one about the consequence they all have in common - ambiguity. In the conclusion I argue that there is some, if very little light, even inside the novel, and this <u>inspite</u> of the prevailing pessimism.

For all quotations of my primary texts I have used the following editions:

James Joyce, Exiles, with the author's own notes and an introduction by P.Colum, Jonathan Cape, London 1952.

James Joyce, A Portrait of the Artist as a Young Man, Definitive Text corrected from the Dublin Holograph by Chester G.Anderson and edited by Richard Ellmann, Jonathan Cape, London 1968.

Andre Gide, Oeuvres Completes, Edition augmentee de textes inedits etablie par L.Martin-Chauffier, La Nouvelle Revue Francaise, Paris 1937, 15 Volumes.

except for

Andre Gide, L'Immoraliste, Mercure de France, Collection Folio, Paris 1902.

Andre Gide, La Porte Etroite, Mercure de France, Collection Folio, Paris 1959.

The Gide/Valery Letters 1890-1942 edited by R.Mallet, The University of Chicago Press, 1966.

Thomas Mann, Gesammelte Werke in Zwoelf Baenden, S.Fischer Verlag, Frankfurt am Main 1960-1974.

except for

Thomas Mann, Die Entstehung des Dr.Faustus, Roman eines Romans, Bermann-Fischer Verlag, Stockholm 1949.

Thomas Mann, Neue Studien, Bermann-Fischer Verlag, Stockholm 1948/49.

In order to limit the number of footnotes I have incorporated references to these editions into the main body of the text without re-quoting the precise sources.

With one exception no abbreviations have been used in the text; Whenever the reference is self-explanatory because of its context, no mention of the title of the work quoted is made; otherwise the full title is quoted, the one exception being as follows:

A Portrait of the Artist as a Young Man has been abbreviated to

A Portrait of the Artist

CHAPTER ONE:

THEMES

A. SENSITIVITY AND INSIGHT

"Je ne suis pas pareil aux autres" [1] Gide remembers - in his autobiography - screaming to his mother because of something which had happened but which he could not recall in detail; certainly, for Gide "not to be like others" can simply be taken as an awakening sign of his alternative sexuality, all the more as the incident happened just before puberty ("je devais avoir onze ans") and might therefore announce his predominant homosexual tendencies. And yet, if we read carefully, the child's isolation from others has more complex reasons than mere sexual inhibition: "Mais je me refusais de jouer avec les autres, je restais a l'ecart" (p. 32). He is a stranger, and this not only to the conventional behaviour towards the other sex, but to conventions in general; he is excluded from his mates' games because the rules of these games mean nothing to him; consequently the artist cannot be part of their group. In A Portait of the Artist as a Young Man we can observe the same phenomenon: Stephen Dedalus suffers from the same inability to join with his mates: "He felt his body small and weak amidst the throng of players" (p. 8). He cannot integrate into their micro-society, for he is lonely, weak,

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[1] Si le Grain ne meurt, p.173

uncertain and because there is a decisive and mutual lack of comprehension in their different attitudes to the world they live in. To be an outsider means to be excluded from one's fellows' "games" - precisely the same image we find in Gide's autobiography: "Les autres [jeux] etaient tous des jeux solitaires....Je n'avais aucun camarade." (p. 36).

So far Gide and Joyce are not original; they follow the Romantic tradition in which the figure of the solitary poet as social outcast, the dreamy visionary unable to conceive reality, is a cliche figure. The artist's unusually highly developed sensitivity makes him perceptive in seeing things behind phenomena which other people cannot see; because of this insight the artist cannot bear the banal character of everyday life. Lamartine, Eichendorff and Keats, for instance, are all examples of unworldly dreamy personalities unfit for the crude competitive nature of reality. The symbolist poets, furthermore, lead this outsider-life to the utmost - they estrange themselves even further through such means as drugs and spiritualism. Gide and Joyce stand at a turning point in the conception of the artist in literature, for they anticipate the Existentialist outsider of the twentieth century as much as they preserve the Romantic image of the outcast poet. The latter, Colin Wilson argues in his study The Outsider [2], is not an outsider properly speaking, for as "a dreamer of dreams... the bourgeois is quite willing to admit his right to exist. The outsider has his place in the order of society, as the impractical dreamer" (p. 48).

Twentieth-century estrangement, however, is much more acute: Meursault in Camus' L'Etranger and Roquentin in Sartre's La Nausee cannot

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[2] London 1970 Victor Gollancz

accept any role given to them by society. They realise that meaning universally agreed upon, values taken for granted are not, as they appear to other human beings, absolute, but quite arbitrary relative conventions. They refuse to accept these values and they try to fathom the true intrinsic nature of phenomena. This is the characteristic, too, as we shall see, of our artistic outsider. Roquentin and Meursault share the same insight with him, failing, however, to be artistically creative. Whereas the Romantic artist may be too dreamy and self-indulgent to be creative, the Existentialist outsider is too self-aware: for Schopenhauer (cf. Section 3 of Chapter II of this study) astonishment is the first sign of the outsider's vocation - astonishment at reality with its mysterious inexplicable nature and astonishment at other people's lack of the same astonishment. This we can observe very well in A Portrait of the Artist: "All the boys seemed to him very strange; they had all fathers and mothers and different voices" (p. 13).

Linked with this self-aware - astonishment as opposed to the Romantic dreaminess - is the outsider's precocity, and precocity it is indeed which we can observe in Meursault's and Roquentin's case as much as in Stephen's. In Thomas Mann's Dr. Faustus the hero Adrian Leverkuehn - at the age of puberty when Gide only feels some mystic difference in his own nature - "experiments with music" and is quite consciously aware of his vocation in "the realm of sound" (p. 47). Whereas in Leverkuehn there is hardly any Romantic cliche notion preserved (except for his social clumsiness perhaps), Stephen Dedalus tries to combine the self-forgetful and the self-aware: on the one hand he dreams of Mercedes, believing even that he plays a part in her story: "in his imagination he lived through a long train of adventures" (p. 65). on the other hand he experiences a strong curiosity about metaphysical questions such as "what was after the

universe" (p. 16); moreover he has a "foreknowledge of the future" (p. 68), in particular of the decline of his long-established family and of his own estrangement from it. To A Portrait of the Artist we shall return later; what is important so far is to note that sensitivity and insight, although indispensable qualities of the artist, do not as such directly cause social alienation. What makes the artist an outsider are the contrary results which these qualities may have; "contrary" because intuitive insight as dreaminess implies a kind of intellectual backwardness and is therefore opposed to the intellectual precocity and alertness which provide the artist with his observant insight.

A comparison of Bernard and Boris in Gide's Les Faux-Monnayeurs will illustrate this argument: they are both artists "manques" and this for contrary reasons. Bernard leaves his stepfather and so detaches himself from society and its arbitrarily fixed values in order to choose or even create his own. Gifted in rhetoric and inclined to write, it seems that his vocation is of a literary nature and that it is in this 140 field that he must create his personal values. And yet he is very uncertain about which kind of commitment he should make. "A quoi faire servir cette force que je sens en moi?" (p. 493), he asks Edouard. His struggle with the angel ends without any result; he cannot choose: "Mais je ne parviens pas meme a connaitre ce que j'ai de meilleur en moi (p. 495). Edouard cannot advise him, for the rules of life can only be found in oneself, no exterior authority can solve his dilemma. Bernard has sensitivity, but very little insight; his insight is restricted to the awareness of the truth that all

reality is contingent - he shows astonishment and precocity, but not the dreaminess which is the necessary condition one step further, from passive knowledge to active inspiration. As an Existentialist hero like Meursault and Roquentin he is an outsider, but fails to be an artist. In contrast to this latter pair, however, Bernard makes a concession to society when he returns at the end to his stepfather. Only then has he made a choice: he renounces creativity for reintegration into society.

Boris, by contrast, is a Romantic outsider. He is capable of inspiration, he has a mystic insight, but lacks the observing, analysing sensitivity, consequently he is without precocity or astonishment about the order of society. Contrary to Bernard he is a genuine genius, but he cannot defend himself or develop as such in the world he lives in. His dreaminess makes him estranged, impractical, weak and effeminate:

> "ses camarades le terrifiaient.....il avait beau faire: parmi les autres il avait l'air d'une fille, il le sentait et il s'en desolait." (p. 364)

To be outcast makes life unbearable for him; not to be acknowledged by his environment make him believe that he is worthless. Whereas Bernard wishes for escape and is finally driven back to the bosom of society, Boris desires reintegration and can never attain it, although he is prepared to pay any price.

> "Il eut risque n'importe quoi de dangereux, d'absurde pour un peu de consideration" (p. 533).

Whereas Bernard is too self-assured, Boris lacks the most basic confidence in his gifts and his personality. It never occurs to him that the values of the civilisation he happens to be born in are relative and that, with some strength, he could adjust them to his individuality; instead he tries to adapt his mystic, susceptible character to the relative values of the majority. Inevitably he fails, sacrificing himself Christ-like for the

community. Consciously aware of what will happen to him, he agrees to be subjected to the fatal test of courage:

> "Il eut le soupcon qu'on le trichait; mais il se tut. A quoi bon protester? Il savait qu'il etait perdu" (p. 539).

Romantic despair originates from an exaggerated optimism: the Romantic outsider believes in the validity of established values and tries desperately to "return"; Existentialist despair, on the other hand, derives from an exaggerated pessimism: as there is no absolute meaning possible, it is futile to create new values. Gide, Mann and Joyce combine these two approaches to the phenomenon of the outsider. In Edouard, Leverkuehn and Stephen we find as much of Dorian Gray as we do of Roquentin and Meursault; as such they link past and future literary development: they take up the decadent turn of the century poet and announce the Existentialist hero.

Whereas Bernard and Boris fail in their artistic vocation because they live in their respective extremes of precocity and dreaminess, which amount often to intellectual backwardness, Stephen Dedalus succeeds, as we have seen, <u>because</u> he can combine the Romantic "return" with the individualist "departure". Stephen explores all possible values in quest of a place he might occupy in the hierarchy of society without being unfaithful to his own personality: justice, through his revolt against Father Dolan's pandy-bat; fame, through the prize he wins for his essay-writing; elevation, through religious faith; and finally "Romantic estrangement", through his indulgence in his lyrical self-complacent moods. He only

departs into a truly individualist state of alienation when, realising the contingent character of reality, he rejects all these ties and leaves his country of origin to go abroad:

> "When the soul of a man is born in this country there are nets flung to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets." (p. 207)

Adrian Leverkuehn succeeds in being productive and yet he can be described as a purely Existentialist "precocious" artist. His attachment to the civilisation he is born in is extremely limited, and he soon discovers that all meaning is relative and so does not content himself with this recognition. Unlike Roquentin and Meursault, for whom life becomes totally meaningless and void in consequence of insight and who become themselves passive and indifferent, Adrian consciously exploits his superiority: from insight he goes one step further to speculation. Like his father and like Goethe"s Faust his intention is "die Elementa zu spekulieren", but unlike those he is not passionately involved in a quest for a metaphysical absolute truth; he is calculating and frigid. In reference to Goethe, Hans Mayer in his study Thomas Mann [3] remarks:

> "Er studierte alles, aber nicht durchaus und mit heissen Bemuehen, sondern kalt, distanziert, neugierig und unbeteiligt."(p. 287)

Stephen succeeds in being creative, because he combines harmoniously the dreamy and the precocious, the Romantic and the Existentialist, the intuitive and the intellectual. As such he is a genuine artist. Adrian only succeeds through his experimentation with magic, through his speculation with the demonic for which the pact with the devil is an image.

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[3] Suhrkamp, Frankfurt am Main, 1984

When he decides to study Theology, Zeitblom realises "dass er seinerseits die Wahl aus Hochmut getroffen hatte." (p. 110). Later on he abandons his studies, because, as it seems, he could not adopt the faith he had been in quest for; disappointed he turns back to music. Hans Mayer argues very well, however, that Adrian is perfectly aware beforehand what the result of his preoccupation with Theology will be:

> "Aber kann von einem negativen Resultat gesprochen werden, wenn insgeheim gar kein Ergebnis erwartet wurde?" (p. 289).

With his above-average intellectual capacity he can easily acquire all knowledge, but not in order to be convinced of its relevancy and to believe in the justification of its arguments, but simply in order to despise it. Pride, indeed, but not the pride in the possession of knowledge, but pride in the insight that all acquisition of knowledge is worthless and that he, Adrian Leverkuehn, nevertheless chooses it freely (p. 63).

The price of the "Erkenntnis", of the individualist superiority, is an inability to live; the banal, harmless and enjoyable become unbearable, the genius is paralysed into inertia in any social context, even in defence of his own interests. His only feelings are those of disgust and satiety. In a long letter to his teacher Kretzschmar Leverkuehn explains why he hesitates to accept his vocation as a musician: in art, too, all possibilities of giving meaning are exhausted, everything has been tried:

> "dass ich mich vor der Abgeschmacktheit..... dass ich mich davor genieren, davor erroeten, daran ermatten, Hauptweh daran kriegen werde." (p. 178).

His headache is indeed what we might call, in Tonio Kroeger's words, "Erkenntnisekel". Feelings already expressed once, whether in the arts or in real life, cannot be expressed sincerely again. What remains is parody, the distortion of geniune sentiments. Hence Adrian's demonic laughter.

Sensitivity and insight are the necessary preconditions for an artistic nature, for the ability to observe and notice the psychological truth behind phenomena. In this preliminary section we have tried to show in what way Gide's, Joyce's and Mann's artist heroes are sensitive and what possible consequences of insight there might be: dreaminess or perspicacity, self-sacrifice or reintegration; in any case, the result is an estrangement from society. The artist's insight is only possible because he has not adopted anybody else's values. Consequently he is an outsider. Artistic creation means giving one's own significance to every object or event in life or, as in the case of Adrian Leverkuehn, the pragmatic manipulation of relative values for the sake of forcing a way for a new artistic expression. The result of the artist's neutrality and facelessness is that he can play no active part in social communication, for observation remains possible only as long as no role has been adopted. We have tried, too, to introduce qualities of the outsider's nature which are related to his sensitivity and insight: firstly loneliness, passivity and indifference; secondly disgust, "Erkenntnisekel" leading to disease; thirdly speculation leading to amorality. These will be examined more closely in the following sections.

B. DISEASE

We have seen how sensitivity makes the artist a social outcast; it can, however, furthermore, estrange him from nature: extreme sensitivity implies a lack of defensive strength, against social pressure on the one hand, and against the processes of natural selection on the other. The artist's weakness, his deficient self-assurance and resisting willpower alienate him from nature as much as from society; had the latter adopted "natural laws" instead of the relative human values of civilisation, the artist would succumb instantaneously. As such, society, although preventing the outsider from integrating, also protects him from the ferocious injustice of nature.

For Stephen physical otherness is the consequence of social alienation. Because he is incapable of sharing his mates' games he is "shouldered into the square-ditch"(p.10); he fails to overcome his psychological and physical humiliation by defending himself either against the boy who pushed him or against the "cold slimy waters" which threaten to make him sick. He succumbs to disease because he feels it is a hiding-place from further attacks; he finds an escape for his mind in the world of imagination, the images of ghosts and of countries far away:

"there were lovely foreign names in it and pictures of strangelooking cities and ships. It made him feel so happy" (p. 27).

The desire to go far away is strangely accompanied by the desire to return home which is strongly expressed in his letter to his mother ("Dear mother, I am sick, I want to go home. Please come and take me home", p. 24), this return to the mother signifies here, in a very Freudian way, we may assume, a refusal to accept existence and the desire to attain a prenatal state of happiness; this is, typically for the artistic outsider, quite contradictorily matched with a wish to conquer the world - be it only the world of fantasy.

In Joyce's Portrait of the Artist "natural deviation" is the consequence of "social deviation"; in Thomas Mann's Der Zauberberg, on the contrary, disease is the cause of estrangement from society. Hans Castorp does not fall ill "because" of his otherness; when he arrives in Davos he is a very ordinary, banal young bourgeois, disposed to disease by the influence of his background - the decadent Bourgeoisie which sickens more and more from its false material and hypocritical values, while facing the catastrophes of a world war. When Castorp does make his step "forward" from the mediocre to the acute disease which he contracts, he achieves an unexpected capacity for insight and suffers from the consequent "departure" from bourgeois morals, so that he finally seduces the exotic foreign lady Madame Chauchat. In Gide's Les Faux-Monnayeurs the same thing happens to Vincent and Laura in the asylum in Pau. Their expectation that they will die of tuberculosis loosens their moral discipline, so that they yield to their merely sexual attraction to each other and transgress the conventional codes. Certainly, neither of them experiences insight nor can any artistic sensitivity be ascribed to them. Nevertheless this comparison is relevant, for - as we shall see - most characters in Gide's only novel

represent various degrees of failing artist-figures and would-be outsiders. When Edouard and Olivier, disregarding social conventions, finally make love to each other, "liberation" does not only mean a loosening of moral conventions, but a discovery of hidden personal qualities which, because of their subjectivity could not fit into the highly prescribed scheme of "permitted" possibilities. The reason for their succumbing, however, is not illness; natural estrangement, disease for Olivier is, as for Stephen, the consequence of his position as social misfit. When he has become estranged from society through his homosexual love, he falls into a state of depression; an attempt to commit suicide is followed by a severe physical indisposition. Unlike Stephen, Olivier is not cast out by his fellow men, but chooses to "depart" from conventions quite voluntarily. Amorality enters here as a link between social and natural alienation. At the early stage of Stephen's development we have been examining, there is, on the contrary, no concern for moral consideration. Section C of this study will show to what extent amorality and disease are interdependent.

For the time being let us have a look at the function of disease in Dr. Faustus. The pact with the devil is nothing but an image for Leverkuehn's contraction of syphilis; because he is sick in the first place, because his mind is unbalanced due to his disease, he "sees" the devil and "signs" the Faustian contract. Like the pact, disease itself is a basic condition for "Durchbruch" to a new realm of artistic creativity. Disease is also, the devil explains, an expression of revolt not only against nature but against society as well and thus it is a major

characteristic of the outsider:

> "Krankheit schafft einen gewissen kritischen Gegensatz zur Welt, zum Lebensdurchschnitt, stimmt aursaessig und ironisch gegen die buergerliche Ordnung" (p. 310).

Without disease nothing new can be experienced--there would only be a banal repetition of the same archetypal feelings.

It is vital to recognise that Leverkuehn is not the innocent victim of mischance, but that his "union" with disease is entirely his own choice. He knew very well, the devil reminds him (p. 305), what he was doing, what he was l o o k i n g f o r when he travelled to Pressburg and decided to "possess" Esmeralda. He rejects her caring warning and insists on sexual intercouse with her infected body. Is he too weak to renounce what he came for? Is he passionately and deeply in love with the prostitute he only saw once before? Unable to master his sensuality? This would not be compatible with his other character traits. Leverkuehn never loses control over himself; he consciously yields to his strong sexual attraction with the intention of contracting syphilis. It is then and not in Palestrina that he "signs" the fatal pact.

> "Welches tief geheimste Verlangen nach daemonischer Empfaengnis wirkte dahin, dass der gewarnte die Warning verschmaehte und auf den Besitz des Fleisches bestand" (p. 206).

In Krankheit, Verbrechen und kuenstlerisches Schaffen bei Thomas Mann C.A.M. Noble [4] argues convincingly that the conception of disease as an indispensable condition for artistic productivity in Mann's work is close

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[4] Verlag Herbert Lang und Cie AG, Bern 1970

in Europaeische Hochschulschriften Band 30

to Sigmund Freud's theory. According to this, inspiration is the sublimation of neurosis; oppressive conflicts during childhood, an unbalanced relationship with father or mother as well as suppressed sexual fantasies, cause neurotic disturbances. Art can be a means to overcome these tensions. [5] Referring to Dr.Faustus in particular, Noble explains the interdependent relationship of disease and creativity [6]: Insight, he affirms, implies self-analysis; which, as it makes the artist permanently self-conscious and critically observant of himself, weakens the spontaneous vital power and makes the body more susceptible and weak [7]. Disease, the consequence of this weakness, in turn diminishes the active living process and makes the artist even more self-conscious and thus more sensitive, the result of which is a heightening of perceptiveness and insight. What comes first is impossible to find out in this vicious circle. Does Adrian decide to contract syphilis in order to heighten his innate sensitivity or in order to attain it? In any case, physical and psychological weakness go together with artistic strength; the gigantic work of art can only grow on grounds disposed to weakness. In this sense Zeitblom relates vitality and infirmity:

> "das selten und gegluckte und immer prekaere Gleichgewicht von Vitalitaet und Infirmitaet, das offenbar das Genie ausmacht" (p. 385).

At the turn of the century, however, art is exhausted and comes to a standstill, consequently the artist loses his productive vitality while yet remaining infirm. Hence the cult of the strong, of the beauty of virility

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[5] Noble, page 23-36

[6] Noble, page 212

[7] Noble, page 212

which, in the case of Institoris becomes an admiration of ruthless violence. Art becomes thus a way to compensate for the inadequacy and weakness of the neurotic genius.

Life and health, the devil cunningly infers, are not inseparable notions. In nature, the sick can be stronger and prevail upon the healthy; life is not concerned with evaluations. The process of life can easily transform the the sick into good, the evil into healthy - just as Jonathan Leverkuehn's experiments with osmotic plants make inorganic matters imitate organic ones and thus give life to what is actually lifeless. Leverkuehn's transformation of the sick, evil and sterile into art is indeed the secret of his speculation.

> "und ich will meinen, dass schoepferische Genie spendende Krankheit.... tausendmal dem Leben lieber ist als die zu Fuss latschende Gesundheit. Nie habe ich etwas Duemmeres gehoert, als dass von Krankem nur Krankes kommen koennte. Das Leben ist nicht heikel und von Moral weiss es einen Dreck" (p. 323).

As we know from Die Entstehung des Dr.Faustus, Mann's model for Leverkuehn was Nietzsche; various incidents in Mann's novel faithfully copy vaguely known events in Nietzsche's life, such as his brothel experience in Cologne which infected him with the same disease. It is true that the phenomenon of Nietzsche's spasmodic productive periods, which are like those of Adrian, can be explained as merely pathological disturbances as the consequence of the normal development of syphilis. In its third phase, it is known that the disease attacks the brain and causes an alternating state of ecstasy and depression; this Nietzsche experienced, he tells us in

Ecce Homo, at the time of his Zarathustra inspiration, and Zeitblom gives us the same account of Adrian's "Apocalypsis cum figuris" and his "Dr.Fausti Wehklag" (Chapter 34). The phenomenon of genius, in this physiological explanation, is debased to the level of a mere pathological "case", just as surely as it is by Freud's psychoanalytical interpretation. For Nietzsche as much as for Leverkuehn it is however unclear which comes first, the genius or the "case".

Mann uses Nietzsche and Dostoyevsky frequently for his "outsider-argument". Disease, indeed, he argues in Dostojewski - mit Maassen and in Nietzsche's Philosophie, is a major and absolutely necessary quality for the genius:

> "Es sind Ausnahmezustaende, die den Kuenstler bedingen, alle die mit krankhaften Erscheinungen tief verwandt und verwachsen sind: sodass es nicht moeglich scheint, Kuenstler zu sein und nicht krank zu sein" [8]

Dostoyevsky's genius is rooted in his epilepsy. More than disease itself and its consequent alienation, it is, Mann argues, suffering as a concomitant of disease which makes the genius a "special", a "different" person. Suffering, unlike disease, is a positive quality, because it refines the artist's perceptiveness and makes him ready for sensitivity and insight. Moreover the genius does not shun suffering but feels a strong yearning for it (again the question of which comes first). In Andersen's fairy-tale, referred to by the devil (p. 308), the mermaid is quite willing to pay the price of permanent pain, if only she can achieve an immortal soul. Adrian is warned that through signing the contract his natural tendency to strong headaches will be reinforced to give an acute

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[8] Nietzsche quoted by Mann in Neue Studien
Bermann-Fischer Verlag, Stockholm 1948, page 86

pain. Not only does he not seem to care but he seems to be in quest of pain, for without pain there is no inspiration:

> "Hatte ich nicht recht zu sagen, dass die depressiven und gehobenen Zustaende des Kuenstlers, Krankheit und Gesundheit keineswegs scharf voneinander getrennt stehen" (p. 471).

This refers to Adrian's composition of "Apocalypsis". Nietzsche's Also sprach Zarathustra, too, was composed in a state of frenzy where ecstatic joy is mingled with depressive suffering. Dostoyevsky experienced inspiration, as he describes in The Idiot, during the few seconds of indescribable pleasure before the extremely painful effect of an epileptic fit. In this sense, Mann explains in Dostojewski - mit Maassen, the trance of inspiration is an inversion of sexual consummation:

> "Ein versetzter, transfigurierter Geschlechtsakt, eine mystische Ausschweifung" [9]

This also explains why Leverkuehn is not allowed to love: his sensuality is transformed into artistic creativity which, instead of begetting descendants, begets immortal works of art. Man's desire to perpetuate himself is transferred from the physically concrete to the imaginative realm. Disease and insanity are the cause of this "inversion". Both sexuality and creativity are ways to escape the limits of time and space, they give a - maybe deceptive - glimpse of a state of permanent happiness and establish a link with a world "beyond" where absolute values do exist. Inspiration, like orgasm, is a kind of death.

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[9] Neue Studien page 82/83

C. AMORALITY

Self-awareness, analysis and insight force the outsider to choose between accepting conventional morality, and either establishing a new individual moral code or rejecting completely any consideration of moral responsibility. At any rate there is no excuse, as there is for the integrated bourgeois, to be ignorant of the good and evil implications that even quite innocently accomplished acts might have. The estranged hero of twentieth-century-literature chooses in most cases the rejection of moral responsibility and this is quite significant for modern individualism. Even Stephen Dedalus, who endeavours first to adopt the conventional religious values, then to create his own aesthetic codes which as such determine his moral attitude ("Let us take woman" p.212); - even Stephen, who longs for moral values, cannot help realising at the end that he is destined to be without morals. Hard as he tries he cannot love his mother and is not prepared to fulfil her last wish. When he leaves Ireland he has identified with the selfish and pitiless "crocodile mentality" (p. 254): whatever you let your fellow men choose to do, you will act according to your own advantage - everything must be profitable.

Edouard is, from the very beginning, the passive observer of an amusing play which is life and in which he fails to participate in any corrective way. "Il s'amusait enormement" when Bernard steals the suitcase as well as when he makes his insolent advances to Laura after having read his, Edouard's, private papers (p. 195); similarly Georges' attempt to "subtiliser" a book at the antiquarian's (p. 129) as well as his impertinence when answering Edouard's warning about the counterfeit coins are considered as interesting "episodes" worth including in a novel but not worth taking seriously in reality.

> "Le discours que j'avais prepare ne me parut soudain plus de mise. Je n'avais pas le prestige qu'il faut pour jouer au censeur. Au fond Georges m'amusait beaucoup trop" (p. 506).

When invited to join his young friends in Laura's room where they behave in a too unrestrained way, Edouard - although "gene par leur ivresse" cannot help being flattered that he is taken as one of them and chooses therefore not to interfere as a moralising mature advisor ("flatte qu'ils m'eussent demande de venir", page 163). Instead of taking part in the action of everyday life and influencing it according to his own personality, he allows things to happen, tickled by the excitement of unexpected events which might possibly involve mischief. When he sends Boris to the Azais-Vedel pension, quite conscious of the possible harmful effect the tensions there might have on the delicate child, his decision originates from mere curiosity - the curiosity of the chemist who experiments with dangerous combinations ("Rentre a Paris.....curiosite plutot que zele. Desir d'anticipation." page 325). The outsider is passive and aloof in order to be observant and analytical; at the same time his attitude towards events must be amoral: if he interfered in events and corrected them he would, as an active participant, lose his neutral stance

as a mere observer. Moreover, a moral awareness would mean a commitment to society's values which, as the outsider realises, are totally arbitrary. The artistic outsider must therefore necessarily be amoral.

So far Stephen, Edouard and Adrian are similar; and yet Edouard is a very special case and quite distinctly the opposite extreme to Adrian. As we know, Edouard never succeeds in being creative. His total abandonment to the thrill of the unknown future movements of life paralyses his vital as well his artistic powers.

> "Je prends a tout evenement inattendu un amusement si vif qu'il me fait perdre de vue le but a atteindre." (p. 232).

His self-awareness is replaced by an awareness of the objects of observation; as such the artistic quality of insight becomes a form of addict-like subjection to the environment, and amounts, for Edouard, to the complete loss of a distinct personality. This faculty of empathy becomes in this most extreme manifestation a total identification of the artist with the things contemplated:

> "La singuliere faculte de depersonnalisation qui me permet d'eprouver comme mienne l'emotion d'autrui me forcait presque d'epouser les sensations d'Olivier." (p. 148).

Similarly when listening to La Perouse's solemn declaration of his intention to commit suicide, Edouard feels "comme depossede de lui-meme, depersonnalise ....."(p. 239) - thus he has entirely identified with the old man's misery.

Stephen and Adrian, although passively observing and amoral, do not lose their personalities; for them, an identification with "autrui" is impossible; whereas Edouard is weak and uncertain they are strong, self-assured and superior, which mainly accounts for their outsider's solitude. Quite willing to put up with being "different" and the implicit suffering as outcast, Stephen opposes his personality to the reality codified by contemporary society:

> "I do not fear to be alone or to be spurnd by another or to leave whatever I have to leave, and I am not afraid to make a mistake, even a great mistake, a lifelong mistake and perhaps as long as eternity, too." (p. 251).

This affirmation of the self leads, indeed, to a quite different amorality from Edouard's abandonment. Stephen will act according to the inner necessity of his artistic development, aware of but disregarding the moral relation his acts might have to the "world". Edouard will wait for the "hasard", for destiny to overpower him and force him to find his way. His amorality consists in his "irresolution", which is "le secret de ne pas vieillir" (p. 474).

Adrian is a passive observer too; he refuses to take sides in any judgement or evaluation. But not merely "amused" like Edouard, he is bitter and cynical about the hypocrisy of the bourgeoisie. He despises

those who falsely hold on to arbitrarily chosen convictions and who passionately fight for them; he is bitterly arrogant where Edouard only smiles. He amuses himself, not by observing inquisitively , but by playing sarcastically with all possible opinions which he unites and thinks out individually with his high intellect; according to his mood he supports one or the other for the sake of contradicting others.

> "Man hatte in seiner Gegenwart stets das Gefuehl, dass alle Ideen und Gesichtspunkte in ihm versammelt waren und dass er, ironisch zuhoerend, er es den einzelnen menschlichen Verfassungen ueberliess, sie zu aeussern und zu vertreten." (p. 574).

Irony, indeed, is Leverkuehn's main expression of his feelings as well as his only communication with the "outside" world. All feelings have been expressed - they have become banal formulas and cannot be expressed sincerely again. What remains is quotation - the personal "original" meaning can only lie in the discrepancy between the feeling really experienced and the feeling recorded, so that a new "meaning" cannot be transcribed literally; this is the definition of irony.

> "Wie er ueberhaupt fuer das Zitat, die erinnernde woertliche Anspielungauf irgenendetwas und irgendjemanden einen ausgesprochen Geschmack hatte." (p. 183).

Leverkuehn's art as another expression of his personality is similarly "ironic". Parody, which is nothing but a slightly distorted quotation, is his main technique. He uses famous themes from other composers' works and inverts their original musical significance by putting them in a completely new context. As such Adrian's art is bound to be destructive; even if his new meaning between the lines were positive, the ironic distortion of old values is cuttingly negative.

Whereas Edouard remains passively amoral, aloof from other people's moral consideration, Adrian intentionally destroys morality through his cynicism and becomes therefore immoral. When he decides to study Theology it is not because of faith or out of any sense of humility before the mysteries of the metaphysical, but rather it is mere curiosity on the one hand (which he shares with Edouard), and the desire to establish a link with demonic forces on the other; this link with the demonic is the initiation into speculation which is itself an immoral act. The true complete "contrition" of a sinner who is convinced that he is destined for hell is the greatest challenge for eternal mercy:

> "Eine Suendhaftigkeit, so heillos, dass sie ihren Mann von Grund aus am Heile verzweifeln laesst, ist der wahrhaft theologische Weg zum Heil." (p. 329).

Therefore the greatest sinner has the greatest chance of receiving mercy. Consequently no moral codes must be observed, everything is allowed. Man is free, moral ties are only necessary for the weak who do not know how to make use of their limitless freedom.

> "Freiheit ist die Freiheit zu suendigen und Froemmigkeit besteht darin, von der Freiheit aus Liebe zu Gott, der sie geben musste, keinen Gebrauch zu machen." (p. 137).

In Schleppfuss' clever syllogism piety becomes a useless burden, whereas sin becomes a positive quality, for it is the realisation of the limitless possibilities of the outsider's profound personality. In order to be intuitive the artist must have experienced the totality of human nature in all its depths. "Denn alles was Tiefe hat, ist boese" notes Thomas Mann referring to Nietzsche in Nietzsches Philosophie [10] Profundity and evil are linked.

Stephen Dedalus is fascinated by the same powerful awareness of "the freedom to sin". Overpowered with shame about his promiscuity, he disciplines himself through religious mortification. He only manages to persevere in resisting any temptation to sin by the awareness that he could, at any time, make use of his freedom.

> "It gave him an intense sense of power to know that he could by a single act of consent, in a moment of thought, undo all that he had done" (p. 155).

The sense of power consists in the very thrill of the possibility of a moral choice. To make use of the possibility to sin, however, means to lose that sense of power - the desire to retain it constitutes pride. Stephen's austerity is rooted in his selfish pride and therefore it is not a virtue but a sin. Austerity is thus the other side of the same coin as indulgence. La Perouse in Les Faux-Monnayeurs remembering his austere youth realises:

> "Je ne comprenais pas qu'en croyant me liberer, je devenais de plus en plus esclave de mon orgueil" (p. 178)

As we are told in the long sermon Stephen listens to in Chapter III, "the sin of pride" is the worst sin, the only sin for which there is no forgiveness. Its danger is that it seems a virtue, for it can help to master vices like sensuality ("Il m'a fait prendre pour de la vertu mon orgueil" page 178), whereas in truth pride imprisons in a megalomanic selfishness.

At the end of Dr. Faustus Leverkuehn is hopelessly lost; his mind has

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[10] Neue Studien, page 133

gone, his soul is promised to the devil. It is not for the crimes he commits (as we shall see in the next section) that he is condemned, nor for the speculation itslelf, but for his arrogance, the "Hochmut" which is the consequence of his speculation, the mere consideration of a possibility. The devil promises him he will experience "Macht und Triumpfgefuehle" which will make him god-like - similar to Nietzsche in his Zarathustra inspiration (p.307). "God-like" not only because as an artist he creates his own imaginative universe, but because he guides the course of history.

> "[das Laster]... bestand in dem Genus der Freiheit, das heisst der Moeglichkeit zu suendigen, die dem Schoepfungsakt selbst inhaerent war." (p. 135).

The vicious circle is thus complete: Adrian speculates on eternal mercy; complete contrition and the conviction that he will be lost will make him attain forgiveness; therefore he believes that everything is permissible and becomes wholly amoral - his "amoral freedom", however, causes his arrogance, which is the origin of his final condemnation.

> "Und nun will ich Dir sagen, dass genau Koepfe von Deiner Art die Population der Hoelle ausmachen." (p. 330).

the devil concludes on Adrian's speculative casuistry.

We have seen how Edouard's amorality is linked with artistic creativity. In the next section on Crime we shall try to show how not only arrogance but speculation and evil affect the artistic outsider. For the time being, it may be relevant to examine more closely the amoral world of Les Faux-Monnayeurs and to find out to what extent the freedom of a moral choice is virtually present or made use of by other artist-characters than Edouard.

Passavant, Lady Griffith and Vincent are "morally free", which means that they are amoral. In his talks about botany and marine biology, Vincent proves how cruel the natural law of selection can be: only two of numerous buds can develop and by their growth they condemn the others to atrophy (p. 220). Human society is also based on this principle; survival and success depend on a ruthless struggle with other human beings. Vincent, who at first still has moral compunctions, is converted by Lady Griffith to this opportunism; in recounting to him the parable of the "Bourgogne" she teaches him how to cut the fingers and hands of those who try to get into the same boat as himself (Chapter VII, Part I); if there were too many people in the boat it would sink and drown everybody. Therefore he should get rid of Laura, whom he has made pregnant, it is true, but who would be too heavy a burden not to be an obstacle to his career. Converted, he drops Laura and leaves his brother Olivier to Passavant's mercy, knowing precisely that the latter's interest in Olivier is limited to sexual exploitation. In Africa he has finally freed himself totally from all moral bonds: his involvement in slave-tra accompanied by a free irresponsible partnership with Lady Griffith. His freedom however is deceptive - free though he is from conventional values, he has become dependent on his obsession with the idea of a complete non-commitment. His end is disastrous: he murders Lady Griffith and becomes insane. Like the other two characters he is an immoral outsider, but unlike them he is not a genius and consequently cannot cope with the overpowering sense of freedom. In this sense the Dean warns Stephen:

> "Many go down to the depths and never come up. Only the trained diver can go down into those depths and explore them and come to the surface again." (p. 191).

Like those certain sea-animals who in the impenetrable dark depths of the sea can radiate their own light, Vincent himself is completely isolated, confined to those "bas fonds de la mer" (p. 223) from which he can never again emerge.

Opposed to this extreme estrangement from society's morality is Pasteur Vedel's strong attachment to it, but this paradoxically represents another kind of amorality: in spite of his protective support of Christian values, his faith has faded and survives only as sterile and empty ritual. Because of his hypocritical maintaining of appearances his life becomes false, his speech hollow; weakness prevents him from admitting that his beliefs have changed, especially because his financial situation depends upon his faith. As Armand remarks, he is no longer free not to believe:

> "Monsieur mon pere a arrange sa vie de telle facon qu'il n'ait plus le droit ni le moyen de ne pas l'etre... [convaincu]..." (p. 522).

Thus he loses the true sense of human responsibility, unable to help or reform Sarah and ready to exploit Rachel's devotion.

Most characters in Les Faux-Monnayeurs, more than those mentioned, are amoral, without however having the necessary genius to be productive in any sense. Even Edouard escapes self-determination by identifying himself with everybody or nobody. Only Bernard has a strong personality, but because of his moral attachment to and final return into society he fails to realise his artistic vocation. As a bastard, leaving his parents' house he is at first lawless, it is true; he rejects any artificially imposed role and

similarly to Schleppfuss' freedom of choice between abstaining from or making use of the possibilities of sin, Bernard concludes: "Si tu ne fais pas cela, qui le fera? Si tu ne le fais pas aussitot quand sera-ce?" (p. 90). He opts for a full experience of all possibilities in human nature. This leads to the theft of Edouard's suitcase and the subsequent illegitimate acquaintance with Edouard's diary and letters. As secretary, through his contact with Laura, who exemplifies the disastrous end of lawless and amoral attitudes, he longs gradually more and more for established values and integration with society. "A quoi servir cette force que je sens en moi? Comment tirer le meilleur parti de moi-meme?" (p. 493). His strength is his genius, which he sacrifices for the sake of integration; his "meilleur parti" is his moral awareness. The pure platonic love Bernard feels for Laura, William Wasserstrom argues in his study "In Gertrud's Closet"[11], makes him readopt bourgeois values:

> "Bernard learns what love and honour are... instructed by a woman whose flesh he avoids but whose spirit he embraces" [12]

Freed of all ties, he expects love to be savage and devastating, but finds instead a "true love" - tender, restrained and civilised. His strong belief in a "meilleur parti" proves at the same time his conviction that there must be an absolutely valid fixed part of his personality which exists quite independently of his own choice and in contradiction to the recognition that all values are relative. He fails as a creative artist not only because, as we have seen, he lacks Boris' dreaminess and mystic inspiration (page 4 of this study) but also because he lacks the

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[11] Yale Review, December 1958, Volume II

[12] Wasserstrom, page 24

indispensable detachment from moral beliefs. Paradoxically the outlaw is not an outsider; Vincent, Lady Griffith and Passavant, although perfectly integrated within the social hierarchy, are total strangers to their fellow men. Edouard notes:

> "L'avenir appartient aux batards - Quelle signification dans ce mot "un enfant naturel", seul le batard a droit au naturel." (p. 169).

D. CRIME

Adrian Leverkuehn is consciously evil and intentionally causes Rudolf Schwerdtfeger's and Echo's deaths. His obsessive laughter is symbolic of his total immoral and cynical attitude; his speculative insight makes him see far "beyond" the appearances of things and people. In the face of the banal everyday reality nothing remains for him to be taken seriously, his feelings are those of sarcasm and amusement. Linked with his laughter are his ambiguously coloured eyes. When he laughs, Zeitblom remarks, Adrian's eyes "become keen, search in the far distance and darken shadily" (p. 44). Schildknapp, who has the same dubious green - grey - blue eyes, shares Adrian's malicious laughter and his tendency to ironic derision (p. 228). Both phenomena are the only visible sign of the pact with the devil and as such they are linked with amorality and crime. This the devil-apparition explains in the "Teufelsgespraech":

> "...dass, was von Natur aus mit dem Versucher zu tun hat, immer mit den Gefuehlen der Leute auf kontraeren Fuss steht und immer versucht ist zu lachen, wenn sie weinen und zu weinen, wenn sie lachen." (p. 314).

Hence Adrian's "amusement" about somebody else's serious commitment; it is impossible for him, as it is in his art, to express any feeling spontaneously and sincerely. As he inverts the meaning of harmony and atonality he inverts the meaning of laughing and weeping. Not only aloof,

like Edouard, from conventional values, but cynically perverting them, he is ready to be a criminal.

On the face of it Rudolf's death is entirely Ines' doing as much as Echo's is a mere coincidence: Ines feels betrayed by Rudolf who abandons her and becomes engaged to Marie Godeau; when in a fit of passion she takes revenge, unconquerable jealousy motivates and sufficiently explains her action. Echo is the victim of meningitis - nothing more than a stroke of fortune. In the remainder of this section we shall try to argue that quite contrary to this ostensible explanation Adrian is responsible for both catastrophes.

"Thou must not love" - this is a main condition of the pact with the devil; love as a feeling of abandon and self-forgetfulness would be contradictory to the cold analytical self-awareness of the speculating artist. Therefore Adrian's attempts to love Marie Godeau and Echo infringe the devil's major condition and so they must be punished. If we accept a supernatural interpretation, we could say that the devil removes obstacles for the sake of Adrian's demonic inspiration. He is is in danger of loving - Satan kills the objects of his love before it is too late. The psychological interconnection between Adrian and the other characters, however, is much more complex. Let us examine, first of all, the relationship between Adrian, Marie and Rudolf.

Whether Adrian is truly in love with Marie, as he claims, is very doubtful. His interest in her dates from their very first short meeting in Zurich, where they only exchange a few words. His plan to marry her is precipitate and too intellectually calculated to arise from a sincere passion. Admittedly it could be argued that the eccentric unworldly artist tries to arrange a marriage of convenience. Should the proud and lonely

outsider want the banal happiness of a bourgeois married life - similarly to Tonio Kroeger?

> "Viermal hast Du jetzt 'Mensch' und 'menschlich' gesagt. Es nimmt sich so unglaublich unpassend und - ja beschaemend aus Deinem Munde." (p. 579).

Again the traditional Thomas Mann "Kuenstler-Buerger-konflikt"?

The most unusual part in his advances to Marie is his sending of messengers to her instead of speaking "menschlich" to her himself. First he clumsily arranges the outing to the country where he wants to get to know her more closely and, as it seems, intimately enough to be able to propose to her. Zeitblom is appointed to invite her for the trip, Rudolf is appointed to ask her to marry Adrian. He wants to marry Marie and yet he shuns contact with her: this contact can never be established, for "the devil makes" Rudolf betray his friend and fall in love with Marie himself, so that the temptation of love should be removed. Even the straightforward Zeitblom is suspicious and believes that Adrian must have an inexplicable part in Rudolf's sudden infatuation with Marie and his subsequent death:

> "Wenn ich nur ganz gewiss gewesen waere, dass es sich hier um eine Schuld im Sinne unbewussten Missgriffs, einer fatalen Unbesonnenheit handelte...die Ereignisse sollten mich Aug in Aug mit der Wahrheit stellen, haerter, kaelter, grausamer..." (p. 586).

Several times Zeitblom refers to a supernatural guilt on Adrian's side. If we disregard the devil figure this interpretation could be perfectly plausible: the real "pact" with demonic forces consists in a secret connivance with coincidence, Adrian's destiny is in harmony with the arbitrary course which events take. His strong personality can as such influence the action of others; against his conscious desire to possess Marie his subconscious desire to be creative and the consequent necessity to remain without love make him send Rudolf as a messenger in particular.

He knows that the latter is in love with Marie himself and will therefore betray him and remove the temptation of love. If he is aware of this result, he is, at the end, aware of what Ines' reaction might be, too. When she shoots Rudolf, Zeitblom considers it superfluous to inform the composer.

> "...dass es nicht noetig sei, Adrian meine Erlebnisse zu erzaehlen, ja dass ich mich auf irgendeine Weise damit laecherlich machen wuerde." (p. 599).

Anticipating these events Leverkuehn chooses, nevertheless, to send Rudolf to Marie; as such he is fully responsible for the subsequent crime, much more so than Ines herself, who acts in blind passion whereas Adrian never loses his faculty of cold-blooded reasoning. In Die Entstehung des Dr.Faustus Mann states explicitly:

> "Was er an Rudi veruebte, ist ein praemeditierter, vom Teufel verlangter Mord - und Zeitblom weiss es" (p.36)

In the section on homosexuality we shall see how this psychological interplay between the three characters can be explained in a quite different and perhaps more coherent way.

In the case of Echo we have several explicit references to the fact that Adrian murders the child with his evil eyes, which - as we have seen - are, together with his laugh, the expression of his link with evil forces. Adrian explains this himself in the long final confession to his friends:

"Denn Ihr muesst wissen, dass, wenn eine Seele heftig zur Schlechtigkeit bewegt wurde, so ist ihr Blick giftig und natterisch, am meisten fuer Kinder." (p. 664).

And this is not a discovery Leverkuehn makes in connection with Echo. It is not that he cannot help his evil eyes and unwillingly damages the young soul; in fact quite intentionally - once again - he removes the temptation. In his student career already he was taught the secret of the malicious influence of a wicked look; naturally this was taught by Schleppfuss:

"...dass eine unreine Seele durch den blossen Blick, koerperlich schaedigende Wirkungen an andere hervorbringen koenne, an kleinen Kindern zumal." (p. 149).

Both Rudolf and Echo have the same clear blue eyes; they are pure, innocent and vulnerable to the three-coloured ambiguous eyes of Leverkuehn and Schildknapp. Echo's death agony is significantly accompanied by a curious change in his beautiful eyes: gradually the open eyes close more and more due to a paralysis of his ocular muscles (p. 630). When he dies he has not only been murdered but also infected with evil - his eyes have become like Adrian's.

"Die Augen waren nicht voellig geschlossen, aber zwischen den Wimpern war nicht das Blau der Iris zu sehen, sondern nur Schwaerze." (p. 634).

Not only has he killed the object of his love, but even the love itself by transforming the representative of the angelic on earth into the weak prey of evil. To this we may add the very astute remark by C.A.M. Noble [13]:

"Das Genie, von Satan inspiriert, ist der Todfeind dieser goettlichen Einfalt und vertreibt es aus seiner Welt."

Crime is indispensable in both cases for Arian's productivity; had he fully

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[13] op. cit. page 217

loved Marie or Echo his creative powers would have failed. Significantly the two crimes are followed by periods of intense inspiration: the composition of chamber music immediately after Rudi's death; the masterpiece "Dr.Fausti Wehklag" composed subsequently to Echo's death. The connection between creativity and crime, however, is not limited to the mere necessity to "remove obstacles". In a very mysterious way the actively immoral act, intentionally causing harm to other human beings, stimulates the imaginative faculties, the devilish "enthusiasm" of the artist. Suffering, we have seen, is the cause of self-awareness and insight; crime causes guilt, which is the most intense feeling of suffering and, at the same time, of "otherness". In spite of amoral aloofness the artist, like Radion Raskolnikov in Crime and Punishment, cannot escape guilt; it is not the infringement of the relative moral laws which make the artist guilty, but the estrangement from his fellow men: even though he can be aloof from established conventions, he cannot be aloof from the position he has as an artistic outsider in relation to the society which has cast him out. The more he "departs" from conventions the more intense will be his alienation, isolation and suffering. Thus guilt is caused by the mere position of the outsider as such; because the artist has to be an outcast in order to be creative, he seeks guilt as much as Raskolnikov, who looks for crime to give meaning to his empty outsider existence.

For the artistic outsider guilt is not only a result of a conscious manipulation of the course of events, crime is not only an active application of immorality but lies in the mere passive lack of moral intervention. Edouard, too, can to a certain extent be taken for a criminal - admittedly he only observes, but as he has, similarly to Adrian, a full insight into the course that future events will take, he cannot be excused on the grounds of ignorance. He foresees Boris' death and yet he

does not accept any moral responsibility, pretending to be taken by surprise. This is why he refuses to include crime in the form of Boris' murder in his novel which, perhaps for this very reason, will never be written.

The evil look, too, is a passive weapon, for the effect of which the artistic outsider cannot be acquitted as unaware. Stephen Dedalus is frightened of evil eyes; he is not a criminal, as we know, but fears the dangers of becoming one, which is expressed by his fear of being blinded: "O Stephen will apologise..... if not the eagles will pull out his eyes." (p. 8). What is important for his subsequent productivity is the feeling of guilt - indeed, as the novel advances, the increasing fear of guilt is accompanied by a gradual deterioration of sight. Eventually Stephen composes his first great poem; simultaneously he becomes more and more estranged from his fellowmen. This essential interrelationship is announced very early in the novel when Stephen is still at his first boarding school. When one of his mates pushes him into the "square" because of his social "otherness" he is, as we have seen, initiated to the genius vocation through disease; when he breaks his glasses, again pushed by a mate, he is punished severely by Father Dolan, thus he is initiated to "crime", for - although innocent - he feels guilt, a deep existenial guilt like Kafka's or Camus' heroes. Again "bad sight" caused by the loss of his glasses is symbolic of guilt. Society, he fears, will take revenge on his amoral otherness and blind him. In one of the last entries of his diary Stephen notes the meeting of an acquaintance with an old man in a mountain cabin (p.256), who - for Stephen - immediately represents Ireland : "I fear him", he concludes, "I fear his redrimmed horny eyes." (p. 256).

Stephen's weak eyes correspond to his estrangement from reality - they are necessary for his intuitive insight. Adrian's strong eyes correspond to his speculative faculty - they are indispensable in influencing other people. For both the respective peculiarity of their sight causes guilt and for both this guilt is linked with a prohibition to love:

> "When they were grown up he was going to marry Eileen.
> He hid under the table." (p. 8).

To love in a tender integral way is impossible - the only alternative is obsessive sensuality.

E. INTELLECTUALISM AND SENSUALITY

As Stephen becomes more and more estranged from family, country and religion he becomes more and more cynical intellectually. "You are a born sneerer" (p. 206) the simple Davin remarks bitterly about Stephen's inability to take anything seriously. When his mother complains about his not being able to wash his hair himself, he concludes knowingly: "But it gives you pleasure" (p. 178). His intellectual perception is sharp, astute and often sarcastic. Similarly to Adrian, Stephen cannot believe in anything sincerely because of his highly developed intellect. To Cranly he must admit that he cannot even love his mother (p. 244). The only love he feels is for poems and birds; birds symbolise, according to Swedenborg "things of the intellect" (p. 229). The voices of the birds prevail over the mother's imploring to stay with her:

> "The inhuman clamour soothed his ears in which his mother's sobs and reproaches murmured insistently." (p. 229).

Earlier in his youth this intellectualism is matched or rather anticipated by a feeling of extreme sensuality. After his unsuccessful endeavour to be as his parents wished him to be (through winning the essay-prize and giving them presents) he wanders round the streets of Dublin, promiscuous, lascivious, entirely subservient to the arbitrary

fancy of his sensuality. He can experience no moderate feelings but only extremes of either hot or cold.

> "No life stirred in him as it had stirred in them. He had known neither the pleasure of companionship with others nor the vigour of rude male health and filial piety. Nothing stirred within his soul, but a cold and cruel and loveless lust." (p. 98)

In this sense intellectualism and sensuality are not incompatible, for sensuality is devoid of any sincere, warm feeling and therefore linked with the intellect by the phenomenon of coldness and indifference: "A cold lucid indifference reigned in his soul." (p. 106).

Leverkuehn, who never remembers other people's names - not even his friends' - "was so indifferent that he hardly ever realised what happened around him and in whose company he actually was." as Zeitblom remarks; "um ihn war Kaelte", he concludes (p. 13). This coldness does not, nevertheless, prevent him from feeling an unconquerable sensuous and lecherous passion for the insignificant prostitute he only saw once for a few minutes, nor from following her as far as Pressburg. Adrian signs the devil's pact: after twenty-four years he will be Satan's prey, after his death he will be in "hell". And yet, as the devil explains, this will not change much for him in the alternating hot and cold pain which he is already subjected to in this life:

> "Das Wesen der Hoelle ist, dass sie ihren Insassen nur die Wahl laesst zwischen extremer Kaelte und einer Glut, die den Granit zum schmelzen bringen koennte" (p. 329).

Human warmth is totally impossible for Adrian; even if he were capable of experiencing it, he would not be allowed to. Firstly the world he lives in, certainly, would not allow it - the cold hellish Prenazi Germany could not cope with a new ode to joy. Secondly the devil's conditions are in

fact intrinsic facets of his nature. "Die Liebe ist Dir verboten, insofern sie waermt. Dein Leben soll kalt sein" (p. 332). In the first half of the twentieth century the artist's life must be cold, isolated and hopeless - only then he will dare to choose the flame of inspiration; the frigidity of his life will make him flee into a hellish heat.

For Adrian the two opposites of heat and cold are present virtually from his early childhood; his development is one of identification only and not of change. Stephen, however, experiences a gradual development from sensuality to intellectualism. And yet he has many presentiments about the secret proximity of these two opposite feelings: "When you wet the bed, first it is warm, then it gets cold." (p. 7) ' Wet the bed',one of Stephen's first impression in life, suggests sensuality quite straightforwardly, even without Freud. The white sterile coldness of the lavatory walls in the school together with the sensual sound of the water running down into the sink, a sound similar to the one produced by the word "suck", evokes the same combination of contradictory feelings:

> "To remember that and the white look of the lavatory made him feel cold and then hot." (p. 11)

And just as he lives in a world of emotional extremes of either intense heat or intense cold, so the artist requires the extreme stimulus of decay or filth in order to be creatively productive. Be it the birth of man, the growth of plants or the intuition for a work of art, creation is always connected with mud and humidity. When Stephen is pushed into the "square" we are being told two essential things: firstly that Stephen is an outsider, his mates feel that he is different from them and expel him consequently through this symbolic act of elimination; secondly Stephen is being baptised with the cold and dirty mud and by this initiated into the demonic powers of intuition. At the beginning the "cold and slimy"

sensation which he experiences is only associated with his sensuality and the guilt caused by his sensuality. It is in the "square" too, let us not forget, that the boys were caught "smugging" (masturbating). In Chapter Five however the "cold and slimy" become at last associated with "the instant of inspiration" (p. 221). It is before he conceives his first poem "Are you not weary of ardent ways?" that "his soul was all dewy wet" (p. 221).

The refined and the sublime are interdependent on the base as calculating intellectualism is dependent on the grossest sensuality. Adrian can only compose his highly intellectual masterpiece because he insists on possessing Esmeralda's body; this is <u>his</u> initiation into creativity, <u>his</u> experience with the muddy and the humid. Zeitblom concludes:

> "...dass die stolze Geistigkeit dem Tierischen, dem nackten Trieb am allerunvermittelsten gegenueber steht, ihm am aller schnoedesten preisgegeben ist....." (p. 197).

In reference to Spengler, who is also a victim of syphilis, Zeitblom remarks on the connection between the sexual and the spiritual. Schleppfuss, in his psychology lectures, establishes a link between the sexual and the immoral, explaining that all evil arises from sexuality:

> "dass,...wenn nur immer von der Macht der Daemonen ueber das Menschenleben darin die Rede war, das Geschlechtliche eine hervorstechende Rolle spielte" (p. 140)

If we compare this statement to Gide's on morality in reference to Dostoyevsky we can establish a new interesting parallel:

> "Les grandes tentations que le Malin nous presente sont, selon Dostoievski, des tentations intellectuelles"

Intellectualism and sensuality are therefore linked through amorality and crime.

To the artist's dualism of intellect and the senses corresponds the dualism of Aestheticism and Barbarism of the early twentieth-century society depicted in Dr.Faustus. Aestheticism is the tendency to construct an artificially over-refined work of art, which as such is exclusively intellectual. Barbarism is the tendency to represent the primitive and crude - strength and and ruthless cruelty - in a work of art; it is the expression of an unrestrained savage sensuality - its immorality is excused by its cult of the strong, its admiration of Nietzschean superiority. Both Aestheticism and Barbarism are signs of a declining culture. The first is the last step in the development of art, the latter is a return to the beginning of civilisation. Extremes as they are, they are nevertheless intrinsically linked through their respective disregard of morality. For the first, art as "l'art pour l'art" must be beautiful and nothing more, any pragmatic or moral concern on the part of the creator would destroy its pure beauty. As to the artist, talent and genuis are praiseworthy, not endeavour, effort and perseverance.

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[14] "Dostoievski" in Oeuvres Completes tome XI, p. 267

"Vom Standpunkt der Schoenheit, sagte [Institoris], sei nicht der Wille zu loben, sondern die Gabe, und die allein sei als vedienstlich anzusprechen." (p. 385).

For Barbarism beauty lies in the strength which dominates without any concern for justice; the ideal of this beauty is the "principe" of Renaissance Italy such as Angelo Borgia. For both tendencies, Aestheticism and Barbarism, appearance takes precedence over essence, both notions of beauty concern the surface only and deny intentions or responsibility on the part of the creator. Significantly Institoris, the representative of these tendencies, leads a life which tries hypocritically to maintain bourgeois appearances, whereas in truth, it is corrupted. He marries Ines, because she corresponds to his and his fellow men's ideas of a representable pretty wife, although he is conscious that she accepts his proposal only in order to save her family from financial ruin. He knows, too, that she deceives him with Rudolf Schwerdtfeger but he does not care as long as publicity is avoided. Human relationships in a society governed by Aestheticism or Barbarism are thus false and full of unspoken tensions. Society based on "appearance" involves numerous breakdowns, catastrophes and crimes. Ines, herself corrupted, sacrifices her true individualism by accepting Institoris. She ends as an adulteress, a drug-addict and a murderess. Her sister Clarissa is abandoned by the man she loves and who is prepared to marry her, abandoned because of the outspoken accusation of her former relationship with another man. Her end is suicide - the artificially maintained necessity of virginity for an eligible young woman causes her despair and her death.

In this false society the uncommitted artist is not conspicuous as an outsider, for his fellow men are as amoral as himself. Adrian's atonal pieces of music, strange as they are in their simultaneous expression of "blutigem Barbarismus sowohl blutloser Intellektualitaet" (p. 496), meet

with surprisingly little opposition and criticism. Inhuman they are, certainly, and yet they express as such the situation of contemporary society which enjoys gloating on its own misery and therefore also listening to Adrian's compositions. The power of his art for his contemporaries lies in the conscious identification of the aesthetic and the barbaric; Adrian's special insight as an outsider consists in this knowledge and his speculation in the manipulating use he makes of it. Institoris provides a good example of a character in whom, as has been alluded to before, the aesthetic and barbaric are united: he has - similarly to Rudolf and Echo -

> "blaue Augen, mit zartem, edlen Ausdruck, der es schwerverstaendlich - oder vielleicht eben gerade verstaendlich - machte, dass er die Brutalitaet verehrte, natuerlich nur, wenn sie schoen war." (p. 381).

His weak tenderness is nothing but the obverse side of his amorality. His own uncertainty explains his admiration for other people's strength. Weakness and brutality are identical. Adrian, as an art has insight into the reality which lies behind appearances, into the fact that no evaluation can draw a relevant distinction between Aestheticism and Barbarism. The notion of opposition is therefore abolished: one can be substituted for the other. aestheticism is no longer the last stage in the evolution of civilisation which has begun with Barbarism, but the necessary predecessor of the latter:

> "Den Aestetizismus als Wegbereiter der Barbarei in eigener Seele" (p. 381).

The archaic, the primitive can only grow on muddy ground.

In his composition Adrian exploits this recognition: he combines "das Archaisch, das Urfruehe, das laengst nicht mehr Erprobte" (p. 316), the primitive sensual sounds with cold-blooded modern disharmony. He combines them and inverts the values traditionally given to them; in "Apocalypsis cum figuris" the tortures of hell are communicated through well-known, banal sound-combinations; heaven, on the other hand, with its beatitude is evoked through the "clarity" of atonal chords (p. 498).

Not disease, but its consequence - suffering, not amorality and crime, but its consequence - guilt, are the necessary conditions for artistic creativity. Not intellectualism and sensuality but their consequences - coldness, aloofness and separation of intellect and feeling are needed to proceed from merely passive insight to an active commitment. Disease, crime and sensuality all participate to unbalance the integrity of the artist's personality; they destroy for the artist all conventional values, but leave him in a despairing passivity. Nevertheless they are indispensable, for creation is only possible if preceded by destruction. The artist is destined for "otherness", so that all attachment to the values of his fellow men may be cut; furthermore he is destined for the unnatural, the pathological and the perverse, so that his own personal stability is shattered. This is what crime, disease and sensuality do. However, the tension of suffering, guilt and coldness wakes the outsider

from his sleepy, indifferent passivity and makes him choose freely the "heat" of artistic activity.

And yet the new art cannot totally disregard the conventional values of previously created works of art. The disintegrated bits, the remaining elements of the ruined traditional art will - devoid of their original meaning - be recombined in a completely new relationship. The new meaning will be automatically given by this new context. Therefore the artist cannot escape - any more than his works - from adopting attitudes and values arbitrarily imposed by his mere position vis-a-vis the historical tradition of art and of contemporary society. However much he revolts, he will never be completely free; he can, after all, never be independent of society.

F. HOMOSEXUALITY

Sensitivity makes the artist frail, susceptible and effeminate. It is true that his lack of convictions gives him insight on the one hand, but despair about the meaninglessness of existence, on the other hand. Human as he is, he yearns for certainty and self-assurance, for a dominating power capable of fixing values, arbitrary as such values might be. Hence the cult of the strong, the ruthless and the violent, all of which are conventionally conceived as male "qualities". Consequently the artist is attracted to the same sex; moreover his moral "otherness" makes him accept more easily what society considers a "deviation" from human nature, so that he is prepared to live freely in accordance with his tendencies.

This is the conventional explanation for the frequent phenomenon of homosexuality in the artistic world. Even the most traditional bourgeois society has made certain allowances for the bohemian artist. That Rimbaud and Verlaine are lovers is generally accepted as "original", whereas it would be an unthinkable situation for anybody else. As we have argued in the first section of this Chapter, the Romantic outsider is, after all, a member of society just as much as a clown or a beggar. In Gide's Les Faux-Monnayeurs and Mann's Dr.Faustus homosexuality is partly re-used as this image of the artist on the edge of society; at the same time, just as the Romantic outsider foreshadows the Existentialist outsider, so Mann and

Gide anticipate the major importance ascribed to homosexuality by many subsequent twentieth-century authors: no longer conceived as a side-effect of the artist's sensitivity, it becomes, as I shall try to argue, the realisation of the same energy which enables the outsider to give form to his inspiration and thus create a work of art.

In Les Faux-Monnayeurs heterosexual love invariably fails: Profitendieu's wife deceives her husband and gives birth to an illegitimate child who is Bernard; Molinier is compromised by secret letters which expose his unfaithfulness to his wife. Laura deceives Douviers - Vincent, her new lover, abandons her for Lady Griffith whom he murders in Africa. Sarah has lost all moral compunction and leads a promiscuous life; her sister Rachel, in contrast, decides to remain chaste, sacrificing herself for her family problems. As to homosexual love, we are confronted with two opposites: Edouard, the faithful ideal lover and Passavant, the sensually obsessed exploiter. Typically for Gide, who declared that he was attracted to handsome youths and not to the beauty of the adult male, Edouard's and Passavant's desire is orientated to the younger generation - Olivier and Bernard. The former, as a potential future artist necessarily (in the Gidean universe) homosexual himself, is contrasted with the latter, who - because he is incapable of otherness in any sense - returns to the protective safety of society; this artistic sterility as well as his return, we could argue, is conditioned by his exclusively heterosexual tendencies: Olivier's too intimate tenderness towards him makes him uneasy:

> "en travers de son corps un bras d'Olivier opprime indiscretement sa chair. Bernard doute un instant si son ami dort veritablement." (p. 89)

Their friendship, which is of a completely different nature on either side, is in fact in danger of being "disturbed" by a misunderstanding. When

Olivier fetches Bernard from his Baccalaureat examinations after a long period of absence, Olivier tries to impress his friend by showing off with his newly adopted amoral attitudes. This he does, as we would expect, partly out of a desire to assert his superiority, but partly also as an attempt to establish a closer intimacy, trying to persuade Bernard to embrace these amoral attitudes. Deeply hurt by his friend's inimical reaction, he is too paralysed to amend matters by explaining that these are not his sincere beliefs, but hollow rhetorical expressions. Because of the oppressively intimate nature of his strong feelings of tenderness for Bernard they become estranged from each other:

> "Sa faiblesse venait de ceci qu'il avait beaucoup plus besoin de l'affection de Bernard que celui-ci avait de la sienne" (p. 378)

The main reason for their estrangement, however, is their respective artificial relationships with Edouard and Passavant. Let us return, for the time being, to Gide's extravagant vision of homosexual love as opposed to the mediocrity of heterosexual failure.

The journey to Corsica and the journey to Saas-Fee are, for Olivier and for Bernard, initiations into homosexuality. Edouard and Passavant act as masters, or rather as "corrupters", for their interest in the adolescents does not arise from a sincere pure love. Bernard, the voluntary outcast, seeks protection of an emotional and a financial kind. Edouard, who is forced to look after Laura, welcomes the obtrusive young man as chaperon and "employs" him as secretary. It becomes more and more obvious that Laura is deeply infatuated with Edouard; her despair arises not only from the fact that her love is unrequited, but from the fact that Edouard does not even seem to notice it:

"Mais je crois que vous n'avez jamais tres bien compris que ce que j'appelais amitie pour vous portait un autre nom dans mon coeur" (p. 107).

The appeal for help she makes in her letter to Edouard, asking as a "friend" to protect her in her adulterous position, is in fact nothing but a disguised invitation to him, so that he may take advantage of her - it is identical to her cry, "Emmenez-moi, emmenez-moi", at their first meeting in the hotel. (p. 197). Edouard, consciously or unconsciously, does not want to understand. His attitude towards her is one of friendly aloofness:

"Il se surprit a lui taper doucement dans le dos comme on fait a un enfant qui tousse" (p.196).

His inability to love women and perceive intuitively the world of female feelings - an inability which seems contradictorary to his observative intellectual insight - causes Laura's inner and outer catastrophe. Firstly she marries Douviers out of defiance to Edouard, who recommends him warmly. Douviers, for his part, is greatly surprised that Edouard should be so indifferent. Secondly, cast in an even greater state of despair because of her unhappy union with Douviers, she abandons herself to Vincent and, as we are told, "dans le bras de Vincent c'etait encore Edouard qu'elle cherchait." (p. 264). Thirdly, when Edouard takes her letter of appeal literally, when he advises her patronisingly to return to her husband, when he considers it necessary to employ a "chaperon" she is deeply offended and chooses the humiliating solution of apologising to her husband and asking for shelter with him rather than to be with Edouard any longer. Bernard asks astutely: "Auriez-vous ecrit ces aveux, si Edouard ...valait davantage" (p. 292)

That Edouard protects Laura at all has a purely self-interested motivation. It is not Bernard who is needed as chaperon in order to forestall possible suspicions as to the relationship between Edouard and

Laura; it is Laura herself who acts as "chaperon" in regard to more scandalous suspicions. We have seen that Bernard's outcast nature amuses Edouard "enormously"; moreover, we can assume, it attracts and excites the characterless passive observer. When he exposes his literary theory to Mme Sophroniska and to Laura, it is stressed how nervous and embarrassed he becomes and that it is not for the women, but for Bernard that he speaks; he tries to ingratiate himself, although he pretends not to take notice of him: "L'estime de Bernard lui importait extremement" (p. 268). Indeed delicacy towards Laura determines him to allow the pregnant woman to appear as his wife; much more so, however, it is a desire to hide his "secret". Delicacy, too, as it seems, is the motive for the game of changing rooms every night. Surreptiously Edouard sneaks into Bernard's room. The functions of the secretary were indeed "mal definies". (p. 265).

Passavant's interest in Olivier is equally selfish. In order to get to know the boy he fancies, he renews his vague acquaintance with Vincent, Olivier's brother. Although he dislikes Vincent, as he declares to Lady Griffith, he helps him with money and looks after him socially. Then he uses the pretext of needing a secretary for his literary magazine in order to be introduced to Olivier, whom he chooses ostensibly because he is known to have written some poems. He uses Vincent not only for this introduction to Olivier, but also to persuade the parents to give their consent to the proposed journey to Corsica, where he can easily seduce his prey. Once Vincent has served this purpose, Passavant drops him and "passes him on" to Lady Griffith. Vincent himself, however, is not fooled and knows exactly what is going on. Indebted to Passavant he is in his power having lost all moral compunction through the teaching of Lady Griffith's individualism, he is ready for anything, of course only provided it is profitable for himself as well.

In both cases homosexuality is still seen in a negative light, similarly to, if not worse than failures between man and woman. Edouard and Passavant are motivated by mere sensual lust and act totally amorally, exploiting the situation and the naive lack of experience in the victims. We can assume that the morally committed and mainly heterosexually orientated Bernard resists whereas the independent outsider Olivier, who is homosexual himself yields to the seduction. When he reads in Bernard's letter about the suspicious changing of rooms every night "son cerveau s'emplissait des visions impures qu'il n'essayait meme pas de chasser" (p. 251). Himself corrupted by Passavant's seduction, Olivier expects Bernard and Edouard to have made love to each other. "Initiated" as he expects Bernard to have been when he meets him after the Baccalaureat, he hopes to succeed in making advances to him. His jealousy at this point and already at the time of Bernard's letter is twofold: on the one hand he loves Bernard because of his strong character and his hurt by his ostensible weakness in giving way to Edouard's propositions; on the other hand he knows that Edouard is in love with him, Olivier, but that he is too paralysed - as Olivier is himself in regard to Bernard - to become more intimate. When they meet at the station at the beginning of the novel, they are too embarrassed to speak to each other. Admiring Edouard greatly himself, he waits to be "conquered"; as nothing happens he accepts defiantly Passavant's offer to go to Corsica, thus challenging Edouard's love. When Bernard mentions the changing of rooms, we might be justified in conjecturing that he only does so quite consciously in order to make Olivier jealous, showing that <u>he</u> managed to become intimate with the famous uncle who seems to have forgotten Olivier. The nephew answers furiously, showing off with <u>his</u> 'liaison' on Corsica and so asserting his independence of both Edouard and Bernard through his link with Passavant, whom he praises exaggeratedly.

Thus Les Faux-Monnayeurs is a comedy of errors: "Ein homosexueller Roman, der nach den Regeln der Lustspielgattung gebaut wurde." [15]. The right couple is separated by mischance; false couples are formed, but finally after many obstacles the right pair, predestined for each other, is reunited. The final homosexual relationship between Edouard and Olivier seems therefore the only way to a sincere, spontaneous and disinterested feeling - and yet Gide presents us, as we have seen, with the unsuccessful, corrupting side of this kind of love as well. The opposition of Edouard and Passavant as the "good" and "bad" homosexual, is - so argues Hans Mayer - the central theme of Les Faux-Monnayeurs: "Der Agon von zwei Homosexuellen um den Sieg bei einem begehrten Jungen" [16]. The "coveted" boy Olivier is subjected to a trial: he must choose between two lovers, for he feels drawn in both directions, the "good" and the "bad" one, at once.

> "Aupres d'Edouard ce qu'il y avait de meilleur en lui s'exaltait, aupres de Passavant c'etait le pire" (p. 425).

What is important here is that homosexuality makes the artist aware of contradictions and extreme possibilities of his nature; it challenges him to make a moral commitment. In recapitulation we can say that, in the Gidean universe of fiction, heterosexual love is condemned to be mediocre, whereas homosexual love is exposed to two extreme ways of expressing itself: purely sensually orientated it is ephemeral and can only be maintained by the exploiter-prey relationship which the one between Passavant and Olivier exemplifies. In very rare cases a pure, profound and even self-sacrificing love is possible, and this is only because homosexual

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[15] Hans Mayer Aussenseiter, Suhrkamp 1975, Frannkfurt/Main

[16] op.cit. page 272

love is not subjected to any conventional, arbitrarily fixed values. As "l'art pour l'art", it is love for its own sake, unlike heterosexuality which is conditioned and protected by society; because of the necessary struggle against an inimically disposed environment, the tie of this kind of exceptional union becomes much stronger than it could ever be in the case of a conventional love. If this is the only "light", the only optimistic point in Gide's novel, it is so only in relation to a conceivable positive human relationship (although, as the end of the novel suggests, not a very lasting one), and not in relation to a possible artistic creativity. Indeed, the very little productivity which Edouard and Olivier might have experienced previously oozes away once their union is established. Artistic creativity and "pure" love seem incompatible.

Thomas Mann explains in Die Entstehung des Dr.Faustus that Adrian's feelings towards Rudolf Schwerdtfeger are of an erotic nature, and this to a much greater extent than might be apparent at a first reading of the novel:

> "Adrian's frueh angelegtes Verhaeltnis zu Rudolf Schwerdtfeger, dieser Verfuehrung durch die Einsamkeit durch eine nicht abzuschreckende Zutraulichkeit, bei der das Homosexuelle eine koboldhafte Rolle spielte" (p.87).

Rudolf's insistent "Zutraulichkeit" softens and humanises Adrian, which, as an infringement to the devil's pact, is dangerous and not permitted. The

"knowing" and therefore sinful and corrupted outsider is attracted to Rudolf's innocence and purity, symbolised by his Echo-like blue eyes - "ein reiner Mensch, daher seine Zutraulichkeit" (p.389). His social success is due to his naive but sincere desire to please; hence his charming way of flirting with women as much as with men (p. 346). His easy, uncomplicated but slightly characterless nature, dependent on his friendly appreciation of others, is fascinated by the lonely mysterious genius; if his attraction is erotic, Rudolf is not aware of it; as his feelings are easily directed by situations, it remains unclear what the true nature of his feelings are. Sensitive, frail and passive, he is the victim of Ines' advances; she seduces and "possesses" him, "[sie] ging mit seinem Koerper um wie eigentlich und richtigerweise der Mann umgehe mit dem einer Frau" (p. 466). This he confesses to Adrian, adding that he much prefers to be in his company than in hers (Chapter 33). Never discouraged by Adrian's cool and unfriendly attitudes, he courts him insistently. Is his pride hurt because Adrian alone is not deceived by his flirting? or is he seriously - although unconsciously - in love with him? In Thomas Mann and Homoeroticism Ignace Feuerlicht [17] argues even for a profound feeling of love on Rudolf's side which is only unclear through Zeitblom's unreliable narrative: "his version is distorted by jealousy" [18], the jealousy of the narrow-minded humanist who tries but fails to fathom the mystery of the genius, and yet never succeeds in becoming intimate with Adrian. Admittedly this argument is not easy to defend. What is explicit through Zeitblom's narrative, however, is that Rudolf desires very much a token of affection which would prove his conquest of the otherwise inaccessible hermit and therefore establish a strong tie of friendship. This "trophy" which Rudolf demands from Adrian is the violinconcerto, an "idee fixe" which Rudolf has conceived very early in their acquaintance already. Referring to this wish, Ines Rodde significantly remarks:

"Sie sollten ihm den Gefallen nicht tun, er moechte alles haben."

Her sister concludes:

"Vielleicht moechte auch Hr.Leverkuehn alles haben" (p. 272).

At a later stage Rudolf visits Adrian in Pfeiffering, where the composer, suffering from a severe headache, has to remain in a darkened room. "Seduced by the dim darkness" Rudolf talks intimately about the oppressive relationship with Ines which he has maintained against his wish and which he desires to break. Imploringly he asks Adrian's friendship: "Ich brauche Sie, Adrian, zu meiner Hebung, meiner Besserung" (p. 466). If only Adrian wrote the violin concerto, Rudolf insists, it would seal their friendship, free him from the base relationship with Ines and elevate him towards Adrian's height.

"denn Mutter waere ich ihm und Sie waeren der Vater, es waere zwischen uns wie ein Kind, ein platonisches Kind." (p. 467),

Years of persevering courtship finally conquer Adrian's affection but, unfortunately for Rudolf, more than his affection; seduced by the "Anschlag der Zutraulichkeit auf die Einsamkeit" (p. 467). which by its length and its intensity has proved to be sincere, Adrian composes the violin concerto. Against his habits he goes to its first performance in Vienna, whence the two friends leave for Frau von Tolna's estate in Hungary. When they return they call each other "du". What their relationship during these two weeks consisted of is not mentioned. It is not essential, however, to decide how intimate they became with each other; what is important is that Rudolf is fascinated by the composer, has fought to win

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[17] Germanic Review, Summer 1982, Volume 57 (3), page 94

[18] Feuerlicht, page 94

his affection and that Adrian, once conquered, is in love with Schwerdtfeger, and this quite consciously, in contrast to the latter's merely instinctive feeling and way of acting. Considering the incompatability of the partners' natures (according to Zeitblom) Rudolf's conquest could only have an erotic character (p. 551). This should have been logical for both from the very beginning - and yet Rudolf seems surprised:

> "und [er] sich dann gekraenkt fuehlte, wenn die schwermuetige Neigung, die er erregte, die Merkmale erotischer Ironie nicht verleugnete." (p. 551)

Irony, indeed, never ceases to accompany any of his emotions. Even in this sincere strong feeling Adrian cannot love purely and spontaneously, love is condemned to be ironic and for this reason only he is able to kill it. For the true reason for Rudolf's death is Adrian's erotic attraction to him. Whe as a messenger, it is not because he is in love with her but because he is in love with him and because he has to get rid of this love in order to remain artistically creative; he "murders" him therefore not, as has been argued in the section on crime, because Rudolf has betrayed him as a friend. Aware of the attraction between Rudolf and Marie he sends him to her in order to let the spell break between them, so that they should be tied; his friend's "betrayal" is consequently Adrian's full intention. The reason for this, however, is not because he has to remove the temptation of love which represents Marie but the one which represents Rudolf. As Noble [19] puts it:

> "Adrian, durch die Aufdringlichkeit Schwerdtfegers tief verletzt, gibt ihm absichtlich den Auftrag, bei Marie Godeau um ihn zu werben, um ihn zu verderben."

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[19] op.cit. page 218

As an artistic outsider Adrian cannot escape self-consciousness and his love remains therefore, strong as it is, "ironic" without a possibility of self-abandon; self-analytical he knows of its danger and decides to murder its object.

> "Uebrigens ist das kein Spass fuer ihn, er soll zusehen, dass er heil aus der Sache davonkommt" (p. 398).

Adrian warns in reference to Ines. He knows what she might be capable of if Rudolf deceives her. When the deed is done Zeitblom considers it superfluous to inform Adrian.

The outsider lives in a world of extremes and tensions. In Les Faux-Monnayeurs we have seen that homosexual love offers extremes in the form of polarities, such as sensual obsession and selfish exploitation opposed to a total self-abandon and a pure and selfless love. The tension is imposed by the obligation to make a choice: He has to choose between accepting or rejecting the realisation of his homosexual tendencies; if he accepts, like Olivier, he is confronted with a new choice: Edouard or Passavant, the good or the bad lover. If he rejects, like Adrian in Dr. Faustus, he is forced to commit a crime. In either case homosexuality makes the outsider paradoxically aware of a moral evaluation and act accordingly to it. However the most important choice they both have to make is the choice between love and art. Adrian is driven to become a

criminal in order to remain artistically productive, he only succeeds in being creative because he kills the only love he is capable of. Edouard, in contrast, fails as a productive artist becaus he chooses love. Homosexuality is therefore no longer one among the outsider's many different deviations as it is, for instance in the case of Dorian Gray, thus accompanying the phenomenon of creativity, but it is an alternative to it, one being incompatible with the other. In the logic of this argument homosexuality is indeed a different effect of the same energy which transforms inspiration into moulded art. The "energy" derives from the tensions created by extremes and emotional instability in making a defifinitive choice between them - if love is fulfilled, the tensions disappear and the creative energy with it. Creativity, we could say, is therefore a sublimation of homosexual love. At any rate, this deviant kind of love is quite different from the other outsider phenomena discussed in the previous sections, the latter are necessary conditions for the successfull conception of a work of art, homosexuality, however, is a complement to artistic creativity, dependant itself on sensitivity and natural and social estrangement. No longer a mere side-effect of the outsider's extreme sensitivity, as it is according to the Romantic and the the turn of the century view, it is now seen as an intrinsic characteristic of his nature.

CHAPTER TWO:

ORIGINS

ANDRE GIDE

In this section I shall try to show that the artistic outsider theme is not restricted to Les Faux-Monnayeurs, but that it is Gide's main concern in most of his works. For this purpose I shall compare Gide's autobiography Si le Grain ne meurt, the twin novels L'Immoralist and La Porte Etroite as well as Les Caves du Vatican which may be considered as a prologue to his only "roman".

In Si le Grain ne meurt Gide gives us an account of an artist's childhood estrangement from mates similar to Boris' and Olivier's, this time, however, with explicit reference to himself. The "real" Gide, certainly, must have been different from the stylised, sometimes narcissistic and self-complacent, sometimes - on the contrary - over-critical image in his fictional autobiography. The task of this study is not to investigate the discrepancy between the historical and fictional Gide, but to establish a comparison with Les Faux-Monnayeurs. From early childhood onwards Gide sees himself introverted and self-centred. He stressed his shy, lonely, unsociable and narcissistic nature ("Dans la glace je contemplais mes traits inlassablement"). The quest for his true identity, his concern to appear "as he feels himself to be", as he wants to be, together with his doubts about his "true nature" (p.288) prefigure Bernard's struggle with the angel and his subsequent discussion with

Edouard (Les Faux-Monnayeurs. III, page 14) where he realises his "disponibilite": "Jeune homme employable a n'importe quoi" (p. 495) The young Gide, too, cannot make a choice, his willpower is weak, his character submissive and dependent on being well regarded by the "others": "Il m'a toujours plu d'obeir, de me plier aux regles, de ceder (p. 247). Like Boris he is ready for anything for the sake of social integration. Their "otherness" does not make them proud, contemptuous and aloof like Leverkuehn, but desperate because of their rejection.

Homosexuality, too, is intrinsically related to the artist's nature. In Si le Grain ne meurt Gide gives, as is well known, an open confession of his sexual inclination as well as his adventures with Arab boys in North Africa. In his early childhood Gide remembers having a strong presentiment of an alternative sexuality, and this before consciously realising the real meaning of sensual pleasure. At the age of eight he hears across the co how two women make love to each other:

> "Je sentais inexplicablement que quelque chose s'exprimait la de plus puissant que la decence que le sommeil et que la nuit." (p. 89)

As in the case of Leverkuehn, the power of sensuality is, for the artist, incompatible with friendship: the object of desire cannot be the object of affection at the same time. For his friend Lionel, for whom, he says, he has a passionate feeling of friendship, he could, nonetheless, feel no sensual desire whatsoever: "Sans doute eprouvais-je deja cette inhabilite fonciere a meler l'esprit et le sens" (p. 218). This "inhabilite" may also be the reason why Olivier and Edouard do not, in the first instance, manage to surpass the limits of their friendship in order to become lovers. Passavant and Olivier, as much as Laura and Vincent on the other hand, never succeed in being affectionate friends. For the Greek statues of male gods the young pupil Gide feels admiration and consequently cannot feel

sexual excitment. The latter, he explains, is caused, strangely enough, by colours, sounds, vague impressions and also - and this is very interesting - by "l'idee de l'urgence de quelque acte important que je devais faire...que je ne fais pas, qu'au lieu d'accomlir j'imagine" (p. 90). Thus sexuality and creativity are linked: without a definite object desire becomes the motivating force of imagination and therefore it is the source of art. In Les Faux-Monnayeurs artist figures finally find, as we have seen, the object of their sensual desire and consequently they remain artistically sterile. Adrian Leverkuehn, on the other hand, has to renounce love as the condition for his demonic inspiration and his artistic achievements. In Si le Grain ne meurt Gide's pr his sexuality is significantly accompanied by the presentiment of his vocation:

> "deja j'etais enclin a me croire a une vocation, je veux dire a une vocation d'ordre mystique" (p. 233).

Mysticism and sensuality: opposites meet. Boris, too, combines mystical purity ("precipite dans une sorte de mysticism pueril", p. 304) with narcissistic sensuality and masturbation. The object of desire is himself and yet his narcissism is not complete, for he lacks the most basic self-confidence - hence his wish to be accepted by his mates. In a vain quest for a strong identity within his environment, Boris is prepared to accept any role that he might be given. The comedian nature Andre, disguised at a fancy dress party feels the pleasure of "disponibilite":

> "se peut-il qu'une depersonnalisation puisse deja promettre une telle felicite, a cet age deja?" (p. 120).

Again a proof of imagination. Its result is either the comedian's "depersonnalisation" or the mystic's superior independence which hides the narcissist's self-satisfaction.

None of the heroes of Gide's other works are artists; and yet, as we shall try to show, they share many characteristics of the outsider nature, such as we have endeavoured to reveal in Chapter One; we can therefore, without any danger of misinterpreting the author's intentions, take them at least as potential artist figures: Michel in L'Immoralist and Jerome in La Porte Etroite are, it is true, never explicitly referred to as "artistic", nevertheless the fact remains that Jerome writes his "memoires" and that Michel assembles his friends in order to recount his story. Since this situation is fictional as well, we must allow scope for the narrator's modification of "what really happened", not assuming authenticity on their account. This unreliability of the narrator is a frequently used technique of the twentieth-century novel, opening up new possibilities for puzzling irony. For Jerome and Michel, the possibility of recreating their past through telling and writing is, in fact, a Proustian way to master their dilemmas, Jerome's being precisely the opposite of Michel's.

The Immoralist Michel has led the conventional studious life of a distinguished scholar and discovers suddenly, through alienation from his usual environment, the true nature of his personality, which has until then been suppressed by the values of society; as for Hans Castorp in Der Zauberberg, as for Adrian Leverkuehn in Dr.Faustus it is illness which makes this transformation possible. The encounter with a possible death (cf. Castorp on the glacier) makes him aware of the arbitrariness of his humanist bourgeois values. Like Nietzsche's "Uebermensch" he discovers the joy of life, beauty, strength and health. Not artistically creative, yet

nonetheless creative, Michel develops an art of living, of enjoying the present moment completely without awareness of past or future. The consequences of this individualism are similar to those of the genii: excessive sensuality, homosexually orientated, a Nietzschean lack of moral concerns, such as "pity" (Michel abandons his wife, let us not forget, when she is seriously ill) or respect for the most basic values like justice (he poaches on his own property). At the same time he corrupts the "good" through failing to be a example to his inferiors and encourages outlaws by his fascination for their consistent individualism (Part II, Chapter 3). Paradoxically - and this is Gide's as well as Mann's principal way of treating the artist conflict - this liberation from confinement within society is incomplete. Like Boris and Bernard, Michel is dependent on the values of his past self; like Gide himself he cannot get rid of his puritanical education and the indelible morality impressed on him. The same is true for Joyce and his hero Stephen with regard to their Jesuit education. Tonio Kroeger feels as much as Boris a strong nostalgia for reintegration. Stephen and Michel, who are more integrated than the latter, feel, on the contrary, a strong desire for escape. Michel's behaviour is, in fact, strikingly inconsistent: admittedly, he does not care about Marceline when she suffers from a fatal disease, he leaves her to her agony and amuses himself with handsome boys, but suddenly he returns in a great hurry; his guilty conscience makes him bring flowers (p.182-183). Michel is not, after all, the independent, aloof and amoral Nietzschean "Uebermensch" he pretends to be, but the guilty bourgeois trying desperately to be "naughty". At the end, life becomes void and meaningless, for all sources of pleasure have been exhausted. Michel does not have the strength to convert his art of living into a truly productive art. His individualim has ended in an "impasse". In this sense he is, in spite of his vital energy, very much like Edouard: they both never write

their novels: "Je souffre de cette liberte sans emploi" (p. 185). His final confession is a bourgeois compromise and not a true solution.

As to Gide's sensitive delicacy, his precocious insight and his presentiment of a deviant sexuality, the portrait of Jerome in La Porte Etroite corresponds to Gide's self-portrait in Si le Grain ne meurt. And yet Jerome's totally insignificant character makes it difficult to speak of him as an outsider character. This is only apparent if we study carefully the subtle interplay of the narrator's reliability: Trusting the narrator's account of the story it seems that Alissa is in love with him but that she sacrifices the "earthly" part of her love for the sake of her spiritual development and the salvation of both their souls; this is Jerome's view in the narration. Alissa's journal throws a different light on their relationship: her passion is so decidedly sensual and of a sexually obsessed kind that her religious austerity seems ironic. In contrast to Michel, she is incapable of living and enjoying the present moment; realising that she could never possibly live her passion, she escapes into mysticism, trying thus to kill the sensual side of her love, but achieving only, due to the restraint, a reinforcement of it. She believes, however, that she has succeeded in sublimating what according to her puritanical view would be considered a reprehensible instinct, converting it into selfless devotion. She pretends to sacrifice herself for the good cause, but, in fact, she lies to herself. According to this interpretation she is just a pathological "case", she suffers from a neurosis which consists in her inability to live her strong sensuality; in order to justify her cold behaviour she adopts her religious idealism. And yet, as we shall see, Alissa is not totally "responsible".

In his Portrait of Artists: Reflexivity in Gidean fiction 1902-1946 Arthur E. Babcock [20] argues persuasively that Alissa demonstrates an ostensible renunciation of love in order to make Jerome realise what the "real" problem is and make him react accordingly. In her second letter reported by Jerome she refuses to become engaged too early for she is "too old for him"; on the other hand it seems that she gives up her love for her sister Juliette, who is in love with Jerome as well.

> "One wonders if in fact Alissa does not intend that Jerome find her argument unconvincing" (Babcock, p. 36).

Jerome does not react, he is strikingly little surprised by her argument and accepts her self-denial without any opposition. Alissa's true intention, according to Babcock, is to make Jerome contradict her, conquer and possess her. His truth is that he does not love her. Every time they meet "Jerome initiates the cause of the reunion's ultimate failure" (Babcock, p. 36). When Alissa accepts or even evokes herself a mortifying impediment to their union, it is not, as it seems, because she is unable to bear physical contact with him, but because she cannot bear his indifference and his sexual inhibition. To Babcock's elaborate argument we can add that even the view of her pathological inhibition is purposely projected by herself as a counterreaction to her frustrated passionate love. She escapes into mysticism only because Jerome's indifference drives her mad. Jerome, like the artistic outsider, is cold, amoral, aloof and passive. He has no ideals and consequently no energy. He cannot penetrate the "strait gate", be it in a religious or be it in a sexual sense ("mais forcer la porte, cela ne m'etait pas possible", p. 153). Is it frigidity or a homosexually orientated (although unadmitted) attraction? "Mais, ma

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[20] French Literature Publication Company, York, South Carolina, 1982

tante, je n'ai pas choisi de l'aimer" (p. 41). He was chosen by her, devoid of all willpower he accepts what is offered to him. He fully and consciously realises what his feelings and what her feelings are and yet he does not make a decision and plays a false game. Moral responsibility is, in this interpretation, shifted from Alissa to Jerome. Failing to break off in time he maintains a state of ambiguity which, in the end, is too great a strain, for Alissa, to be endured. Thus Jerome is impardonably guilty:

> "Jerome kills Alissa just as surely as Michel kills Marceline"

writes Loring D. Knecht [21]

If we accept this reading, we have indeed established, for Jerome, most of the outsider's characteristics: sensitivity, a deviant sexuality and amorality. Similarly to Edouard he becomes a criminal because he forbears to act when necessary. There is however a more important and more striking point which makes Jerome an artist outsider. For him, as for Adrian Leverkuehn, sensuality is transformed to an artistic creativity. It is striking that in the correspondence between Alissa and Jerome their relation seems to be very happy; only when they meet are they troubled with embarrassment ("gene") and silence; their handclasp detaches itself and their mutual comprehension ceases. Babcock concludes [22]:

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[21] "A new Reading of Gide's La Porte Etroite"
Publications of the Modern Language Association of America, 1982, p. 648

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[22] page 39

[23] Tome I page 276

> "he loves Alissa best in language and needs it as a mediator between himself and her physical reality."

When they meet they can only avoid conflicts through reading books together. Their only way of communication remains "literary". When Alissa removes all her precious literature from her room she does not do so because of the puritanical austerity she gives as a reason, but because "she has stripped herself of art to show Jerome that it is a woman he must love and not a perfection of language." (Babcock, p.41). Her attempt fails; his love is for words and not for her.

> "Did he then love the rythmic rise and fall of words better than their association of legends and colours?" (A Portrait of the Artist, p. 171)

This could have been said by Jerome, too. The only concern the limp hero feels is for writing and reading books and letters; carefully he copies Alissa's letters and writes his own account of the story. Nevertheless he is not a successful artist, for his narration, quite apart from being inaccurate, is stylistically flaccid, as Gide admits himself in his Journal [23]. Where Jerome fails, Gide succeeds; his art lies in the complex irony with which he presents his "artist manque"

In Les Caves du Vatican Gide creates a counterpart to these weak and inconsistent "would-be-artists": Lafcadio as the free Nietzschean "Uebermensch" whom Michel tries vainly to identify with; an

outsider-bastard nature like Bernard, he consistently refuses - unlike the latter - all ties with society, rejecting in particular the pragmatic motives which characterise the life of society. He therefore invents "l'acte gratuit" according to which the cause of our action should be purely aesthetic - no consideration for the "useful" must interfere with any of our actions:

> "Rien ne m'empeche autant que le besoin; je n'ai jamais recherche que ce qui ne peut me servir." (Les Caves du Vatican, p. 203)

In book II Lafcadio risks his life in order to save children of an unknown woman; in book V he pushes Amedee Fleurissoire out of the moving train, apparently "par luxe, par besoin de depense, par jeu" (p. 317). There is no aesthetic difference in these two acts; that society attaches opposite moral significance to each of them does not concern the lawless individualist, it is not punishable, for it was not intended, and the question of moral responsibility becomes irrelevant.

> "Mais a le supposer gratuit, l'acte mauvais, le crime, le voici tout inimputable et imprenable celui qui l'a commis." (p. 319)

His strength consists in his complete independence of any consideration of friendship bestowed upon him by his fellow men. His brother Julius, on the contrary, writes a bad novel which even his father disapproves of, in order to be appointed member of the "Academie Francaise". Boris' strongest wish is to be accepted by his brotherhood.

Leverkuehn, like Lafcadio, is a stoic hermit nature; similarly to

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[24] Les Caves du Vatican d'Andre Gide, Etude methodologique Librairie Larousse 1972

[25] p. 87-103 and p. 114-116

Lafcadio and to Passavant he is a free of all conventional bonds. As strong and consistent as they both are, the fact remains that Leverkuehn does and Lafcadio does not create his "Zarathustra". Here again Gide's irony plays an important part: Lafcadio is not what he appears to be, his actions are, after all, not neutral and free as he pretends. It is impossible to act without any relation to one's self - all actions do and must accord, be it only unconsciously, with the impulses of the agent's selfish comfort. Megalomaniac as he is, he wants to prove to himself how far he can go, and he is therefore dependent on his pride, which is the motive of his acts, which are thus no longer gratuitous. Moreover his action is revolt, for he intentionally opposes his amoral "Weltanschauung" to society, an attitude which establishes a pragmatic relation to this same soci Alain Goulet's sociological interpretation of Les Caves du Vatican [24] affirms that the "acte gratuit" is a rebellion against a society governed by money [25]. Money, as we should expect, stands for the pragmatic. Lafcadio is certainly excessively self-centred:

> "ce n'est pas tant des evenements que j'ai curiosite que de moi meme" (p. 337)

and this selfishness thwarts the development of objective observative insight, indispensable for the productive artist. As such Lafcadio is essentially different from Leverkuehn, who - although self-centred - is in a genuinely neutral and aloof relationship with society. Lafcadio's end corresponds to Bernard's (and let us not forget that Bernard was originally going to be called Lafcadio): a banal return to the comforts of bourgeois society.

We have seen that all of Gide's heroes, although none of them is a successful artist, share the same outsider characteristics of Edouard, Bernard, Olivier, Boris or Passavant. They are, like these latter, potentially creative, but fail to master their eccentricities. Most are weak, "different" from others, it is true, but nevertheless subjected to their environment; others, like Lafcadio, are not even slightly socially integrated and compensate their isolation with egocentricism for that very reason they fail. For Gide it is not sufficient to be an outcast. Not every outsider is a genius and even the born genius needs strong will-power and self-discipline to be creative. The mystery of creativity does not lie in estrangement but in the fight between the desire to escape and the necessity to remain. This dialectic leads us directly to Thomas Mann's Buerger-Kuenstler conflict.

THOMAS MANN

Thomas Mann was himself, like Gide's Michel and like most of his own artist heroes, from an upper class well-to-do family. Estranged from his origins by his artistic nature he remains throughout his life in a love-hate relationship to society, a society he considers as decadent and in decline, but one into which he longs to be integrated; he is the unhappy outsider yearning for the innocent and banal happiness of the bourgeois. This is a permanent theme in Mann's stories.

Tonio Kroeger experiences a deep insight into tragic and philosophical questions from a very early age, as is apparent in his reflections on Schiller's Don Carlos. Simultaneously there is a strong affection for the harmless though mediocre bourgeois represented by Hans Hansen and Ingeborg Holm; it is love he feels, not untroubled by envy for their simple happiness and their undemanding characters. This feeling is particularly strong towards the end of the story when he meets them again (or, as could be argued, the representatives of their kind) in the seaside resort in Denmark. With despair he realises that he is an outcast, and, unable to cope with this fact, he refuses to communicate with other natural outsiders like Magdalena Vermehren, who appears to be interested in him. His friend Lisaweta Iwanowna explains to him the cause of his Existentialist unhappiness and of the split in his nature: he is what she calls a

"verirrter Buerger" (p. 305). He refuses to accept his "different" nature and he longs for a return to Luebeck, the town of his childhood, the bourgeois shelter that he feels he should belong to. It is not sufficient, we have seen in the previous chapter, to be an outsider in order to be creative: a strong will-power is needed so that the outsider can master his isolation and accept his deviations with a positive attitude. The "return home" to the shelter of bourgeois banality can be an escape from this necessity. When Tonio does return to Luebeck, nobody recognises him, nothing is familiar; suspected of being a criminal he is almost arrested. As much as he tries, the artistic outsider cannot live against his vocation; he is predestined to be outcast.

Tonio's Buerger-Kuenstler conflict is also a conflict between South and North, between "Kroeger" and "Tonio". His father, like Adrian's and Thomas Mann's own father, is a well established and respected bourgeois, a representative of the long tradition of a distinguish family. His mother, on the contrary, introduces a foreign and exotic element into the stale atmosphere of established tradition: she is of Latin origin, strikingly musical and artistic; Elsbeth Leverkuehn, too, is of a surprisingly dark complexion: "man haette sie fuer eine Welsche halten koennen"; she sings extremely well and therefore resembles Adrian's mother and Mann's own. Nevertheless Leverkuehn is a very different character from Tonio, and this, provided that we accept that most human qualities are inherited, might be due to Jonathan Leverkuehn's eccentric side-step: "die Elementa zu spekulieren". Whereas Lafcadio fails to be productive, Tonio succeeds by being dependent on social integration. Michel and Tonio remain "Kuenstler mit schlechtem Gewissen" (p. 337). Michel's "Liebe zum Leben", however, is selfish sensuality, whilst Tonio's is a deep innocent affection for the harmless. Michel's end is an "impasse"; Tonio's is a new equilibrium: his

affection will be the very source of creativity for it makes art alive and provides it with human warmth, a quality usually lacking in Adrian's art.

At the end of Tonio Kroeger the hero's nostalgia for the return home is no longer a desire to escape from his artistic creation, but, on the contrary, an indispensable factor in his progression from the "Literat", the cold-intellectual and calculating artist, to the true "Dichter". In this sense inspiration is dependent on the tension between an escape from and a return into society.

Tension and suffering, unbalanced sentiments, are the main characteristics of Mann's artistic heroes. The Kuenstler-Buerger conflict is one important cause of imbalance; others derive from disease, of a physical or a mental kind, as we have tried to show in the previous chapter. In Der Wille zum Glueck (1896), tension is once more the source of artistic productivity. The painter Paolo Hofmann is refused as an eligible husband for Frl. von Stein because of his severe heart disease; he leaves Germany for Italy, where his unfulfilled love and the consequent suffering from it make him seek relief in painting. The vague, unjustified but nevertheless unconquerable hope, an expectation of final fulfilment, keeps him alive; indeed when he is finally called back to Germany with apologies from the Steins, and finally marries the young woman, he succumbs to his weakness and dies during the wedding night. Had he survived, he could have loved, but his artistic powers would have been extinct. Illness and suffering are sources of a strong will-power which can be converted to a creative energy; here again love and creativity are closely related: rejected love becomes art, fulfilled love replaces and annihilates art. Disease is the challenge to struggle against the easy solution of bourgeois happiness, and is therefore necessary for Hofmann's paintings.

In Der kleine Hr.Friedemann (1897), Mann departs from this view of disease as a positive force. Hr.Friedemann fails in art precisely because of his illness; helplessly infatuated with Gerda von Rinnlingen, he is crushed by the contempt with which society treats his "ridiculous" person and in particular by the misleading game which the cruel Hedda Gabler-like woman plays with him. When she has succeeded in humiliating him she flings him triumphantly to the ground. Whereas Paolo Hofmann survives because he never loses hope, Hr.Friedemann dies because a completely unexpected hope for love is falsely raised and suddenly destroyed. Friedemann, the weak cripple who escapes from reality into a passive contemplation of art, is as unfit for life and for productivity as Amedee Fleurissoire in Les Caves du Vatican, who - too weak to fight against flees, lice and bugs - is killed by a similar circumstance: Lafcadio, with the pitiless vital energy of the strong, pushes him out of the train, for no other reason than that the weak must be eliminated so as not to hinder the development of the "superior".

In Tristan and Der Zauberberg disease is a precondition for perceptiveness and insight. Detlev Spinell has fathomed the mystery of love, as is apparent in his exposition of Wagner's Tristan und Isolde, in which he demonstrates the necessity of every note and every detail. Disease weakens and makes the gifted man sensitive enough to notice things which "others" ignore. The price he has to pay, however, for this knowledge is the sterility of his own feelings: he cannot offer any love to Gabriele Kloeterjahn and he is at the mercy of her healthy baby's vitality. Like Alissa she is finally destroyed by her lover's indifference. Spinell represents the "Literat" whom Mann condemns, as in the case of Adalbert in Tonio Kroeger; they are, as to a certain extent Hr.Friedemann as well, exclusively receptive "gourmets" of art without any ability to re-echo or re-live the feelings expressed by it through being

creative themselves. Naphta and Settembrini in Der Zauberberg are of the same "genre": the fanatical anarchist opposed to the fanatical humanist, both equally unproductive in art because of their destructive critical analysis.

In Der Zauberberg we can see very well that it is not disease itself, but tension caused by disease, that help the ostensible bourgeois find his true "outsider" vocation. Spatial estrangement, a consequence of disease in most of our fiction, is the origin of a process of self-awareness: Hans Castorp, a very ordinary young man, under the exceptional circumstances of the environment represented by the sanatorium in Davos, discovers the potential, but hitherto undeveloped powers of his intellect and his feelings. A physical departure from accustomed surroundings is the first step to self-knowledge: Michel finds liberation in Algeria, Stephen Dedalus is hoping to do so in France, Vincent and Laura, like Castorp and Chauchat, like Spinell and Frau Kloeterjahn, meet in sanatoriums - and only because of their displacement from their habitual environment they become involved with each other. It is in Italy, let us remember, that Adrian meets the devil. Had Castorp remained in Hamburg he would most certainly have followed in his father's footsteps and would have failed to make the decisive step to an outsider's posi The new mysterious milieu of Davos, however, confronts him with disease and, in the glacier scene, with death; a confrontation which raises philosophical questions in his mind and which makes him develop a new inquisitiveness into the nature of phenomena. In this, it is true, he does not differ from his mentors Naphta and Settembrini; what distinguishes him from these "Literaten" as a genuine artistic outsider - and this in spite of his lack of productivity - is his irresolution. That he cannot commit himself to any of the ideologies proposed to him shows that he experiences the "outsider-secret" - the total

arbitrariness of values. Similarly to Stephen, he tries, following the instructions of his mentors, to adopt various opposing attitudes towards life: on the one hand Settembrini's attachment to civilisation, the privilege of humanist common sense culture, on the other hand Naphta's Nietzschean individualism. The outsider's irresolution is, indeed, a struggle between these two poles, typical not only for Thomas Mann, but also for Gide's Michel: the dilemma between Buergertum (Settembrini) and Kuenstlertum (Naphta), between the puritanical Michel and the individualist Michel.

To summarise: The tension necessary for artistic inspiration can have various causes: the discrepancy between social integration and individualism (Tonio Kroeger); the unreasonable hope for a fulfilment of love, impossible to attain (Paolo Hofmann); and spatial estrangement, all of which are connected with disease. Disease disposes the artist to feel the tension, whilst reciprocally th tension weakens body and mind and renders them susceptible to disease; one complements the other. Hans Castorp falls ill because of his sudden existential uncertainty; this uncertainty is caused, however, by his sickly decadent environment. Adrian Leverkuehn does not happen to "become" the victim of an infected prostitute and therefore his disease, madness and inspiration; nor can we say that Adrian contracts syphilis on purpose, deciding to become infected. Both phenomena are interrelated, one is the cause of the other. Adrian's life is predestined according to a certain pattern which he is unconsciously aware of. His freedom is restricted to accepting or rejecting what his nature provides.

In Der Tod in Venedig, Mann's most complex and interesting story as regards the artist theme, ambiguity plays an important part as well. Gustav Aschenbach succumbs to his suddenly awakened sensual desire for the beautiful boy Tadzio, a desire which is awakened by spatial estrangement in the sick city of Venice. The consequence if fatal: his successful life as an artist in a morally unimpeachable, socially integrated position is irrevocably disrupted; the end, indeed, is the morbid decline and death of the decadent artist. This is the generally accepted view. If we accept another possible reading, however, we could draw a parallel with Michel's liberation: Aschenbach discovers that his former life and art have been hypocritically moral and false to his true personality, he has betrayed the possibilities of his rich individuality and - as in the case of Michel - his suppressed need for life and love are released and, by counterreaction, transformed into an invincible sensuality. According to the first view, Aschenbach's Venetian adventure is an irreversible deviation from his artistic vocation; according to the second it is the long deferred discovery of his true artistic vocation. "True" art is, in this view, first a full experience of life, a fulfilment of every possible enjoyment which our senses offer, and only secondly a transposition, a reflection of these experiences through the medium of art.

Which of these two opposing interpretations Mann wanted to be taken as his "message" remains unclear. His technique of irony is intentionally misleading and creates an atmophere of disturbing ambivalence. Irony itself is double-edged: the first level consists in the narrator's and

Aschenbach's own attempt to sublimate the purely sensual feeling of lust, present as it is, to an aesthet contemplation:

> "Sein Antlitz...erinnerte an griechische Bildwerke aus edelster Zeit." [26]

When his transformation from the austere moralist to the licentious sensualist is complete he tries to justify himself, remembering from Plato's Phaidon that knowledge and insight ("Erkenntnis") are inextricably related to sensuality:

> "[Erkenntnis] hat Sympathie mit dem Abgrund, sie ist der Abgrund" (p. 522).

In this very association of "Kuenstlertum and the loss of dignity through sensual dependence lies the second level of Mann's irony; as T.J.Reed argues in his study Thomas Mann: The Uses of Tradition [27], Mann's true irony lies in the narrator's readiness to condemn the hero, a readiness unusual in Mann's technique. Reed quotes the narrator's habit of calling Aschenbach "der Betoerte", "der Verwirrte", and comments:

> "The finality with which Aschenbach's case is settled is positively suspicious." (p. 149)

According to this view the author would be very much in agreement with Aschenbach's last view of art: his falling in love with Tadzio corresponds therefore to a liberation, similar to Michel's, of arbitrarily imposed values which paralyse the individual development of the artistic nature. Aschenbach's former art and life have been a failure because the moral and the aesthetic are incompatible; his attempt to be a good example for school-boys, in his person and in his art, has made him, like Juliu de

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[26] Volume XII, p. 469

[27] Oxford, Clarendon Press, 1974

Baraglioul in Les Caves du Vatican, a passive and sterile "Literat"; for the productive "Dichter", aesthetic experience must become sensual pleasure; in order to beget a work of art, lust is indispensable (p. 521-22). Aschenbach's final failure is not due to gradual corruption, but merely to the discovery of his senses, a discovery made too late and therefore so overpowering that the weak artist's personality cannot cope with it.

For the first time in his literary career Thomas Mann uses, in Der Tod in Venedig, a new technique of irony in which he adopts an ambivalent stance: a second level of irony consists in the ironic use of the narrator's first level of irony. As Vernon Venable [28] puts it:

> "In this process of trying to achieve the symbolic identification which irony demands, [Mann] has created a new technique in which no symbol is allowed univocal connotation or independent status, but refers to all the others and is bound rigorously to them by means of a highly intricate system of subtly developed associations."

Tadzio himself is a good example of this ambiguity. On the one hand he is the representative of ideal Greek beauty, of innocence and nobility; perfect and angelic, he is more than a human being, he is a work of art, the incarnation of gracefulness. On the other hand he is a selfish spoilt youth, aware of his physical advantages and consciously making use of them; his decaying teeth are symbolic of his decadence. Provocatively he beckons Aschenbach to follow him through the streets of Venice, enjoying the power he can exert over an older, maturer person. Consequently he plays a quite

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[28] in Neider: The Stature of Thomas Mann quoted by Reinhard Baumgart: Das Ironische und die Ironie in den Werken Thomas Mann's, Carl Hanser Verlag, Muenchen, Second Edition, 1966, page 122

mean game with his lover, creating through his ambiguous behaviour a false hope and encouragement.

As we shall see in Chapter Three, ambiguity in Dr.Faustus is closely linked with the theme of the artist as outsider. What is important in this context, however, is Mann's new attitude, which has changed from Tonio Kroeger. In the earlier work the "Buergertum" is still a positive shelter for the creative artist; its human warmth brings life to his art. In Der Tod in Venedig "Buergertum" represents, provided we accept this second level of irony, lifeless sterility, thus preventing the artist's individual development. Whereas Tonio longs for reintegration, Aschenbach does not regret his estrangement. For the former, art is only possible in communion with the "Buergertum", for the latter "true" art is only possible because of his separation from society. We must not forget that Aschenbach is, after all, artistically creative after his transformation in writing "those few pages", inspired by his infatuation. Once more art becomes a substitute for unfulfilled love.

In contrast to these positive, although sometimes unsuccessful artist heroes, Mann also presents us with a negative artist figure whom we might call the artist showman. In Der Tod in Venedig he is present as the fantastic stranger. The exotic foreigner whom Aschenbach sees at the tram-stop in Munich, who tempts him to travel and who suddenly and

mysteriously disappears next to grave stones; the devil-like ticket seller on the boat destined for Venice; the elderly homosexual rejuvinated by make-up; the Charon-like gondolier carrying Aschenbach across the lagoon, as well as the cabaret actor, trying to cheer up people, thus hiding carefully the truth of the dying city - all these characters are given the same description, and, if we take this as a fantastic element in the otherwise realistic story, we may conclude that all these characters are one and the same person. The "demon" is a comedian acting different contradictory roles, permanently transforming himself like Leverkuehn's devil in the "Teufelsgespraech", who changes from a scrounger into a literary critic, or from the Privatdozent Schleppfuss into the station porter who leads Adrian to the fateful brothel. To a certain extent, this devil artist figure is a second self of the actual hero mirroring his worst side and warning of the danger that lies in becoming his double. Ironically Aschenbach becomes at the end very much like the homosexual "false" youth whom he sees in the boat, and by whom he is repelled. Adrian, too, gradually comes to resemble more and more the amoral specialist in "Religionspsychologie", the sinister Schleppfuss.

Characteristic of the "showman" is the lack of a fixed identity. As Colin Wilson [29] puts it:

> "The outsider is not sure who he is. He has found an "I" but it is not his true "I". His main business is to find his way back to himself"

The comedian is amusing but he is not respected. In as early a work as Der Bajazzo, Mann uses this character as its counterpart: the failed play-actor. The affable young narrator is driven to despair by the

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[29] The Outsider, Victor Gollancz, London 1970,, page 147

necessity to represent "somebody" in society. His only attempt to play an accepted role is when he is trying to make advances towards Frl. von Rainer, for whom - contrary to what he believes at first - he does not have any sincere feeling of love whatsoever. At the end he realises that his tragedy does not lie only in his identitiless histrionicism, but in the fact that he cannot play any one role properly at all. This inability, however, proves his artistic otherness - he realises the non-existence of absolute values. Unlike other artistic ousiders he cannot compensate for the meaninglessness of existence by playing arbitrarily with all possible roles. Therefore he loses all self-esteem and ends in despair.

Whereas this actor fails and remains harmless, Cippola in Mario und der Zauberer succeeds and becomes, because of his mutability, a dangerous manipulator of the masses: he has extended the art of playing other people's roles himself to make them play the various roles which he wants them to play; without any identity himself he enjoys using his method of hypnosis, to destroy other people's identities. His lack of character explains his inquisitiveness about the privacy of other people's thoughts. His own weakness is compensated by this power over strong personalities like Mario's. The humiliation of Mario has, in fact, two motives: on the one hand there is his envy, the outsider's wish to be like Hans Hansen, healthy and good-looking, with a strong identity; on the other hand there is a strong sexual attraction to the youth of the same sex. The trick played on Mario by Cipolla does not only have the function of humiliating the young innocent man publicly, using for this his vain love for an inaccessible girl, but it has simultaneously the function of enabling Cipolla to kiss the object of his lust. This second reason, his homosexual attraction, is of course closely linked to that of envy. Wishing to be like Mario makes Cipolla jealous on the one hand, because of his own

deficiency, and passionately possessive on the other. The same could be argued with regard to Aschenbach's love-envy of Tadzio or Tonio's towards Hans Hansen. Cipolla, however, loves himself in desiring Mario, for the latter represents his second self, the ideal of himself which he wishes to be but which he cannot be. Cipolla therefore craves to "possess" Mario, in the sense of hypnotising him in order to assume his ident sexual sense, in order to destroy the "other" unattainable self; this is the secret reason for his pleasure in hypnotism. Hence, too, the interrelation between sensitivity, weakness and homosexuality. Indeed this consideration of Mann's use of the negative artist, the showman or comedian explains the link between phenomena which would otherwise have remained unclear. "Der Bajazzo" as the showman "manque" stands at the opposite pole from Cipolla, the consummate actor. Leverkuehn, too, is frequently confronted with his second self, the demonic actor; gradually, from the "Teufelsgespraech" onwards, he is taken possession of: hence his apparently strong identity, which in truth covers weakness. Leverkuehn is "obsessed". Just as Cipolla hypnotises his audience, the "showman" Leverkuehn manipulates other people; he makes Rudolf woo Marie for him and he makes Ines murder Rudolf. The "actor-showman" thus introduces into Mann's otherwise realistic fiction an element of the fantastic.

SCHOPENHAUER AND NIETZSCHE

As we know from essays like Nietzsches Philosophie or from Dr.Faustus itself as well as from Menalque's theory of individualism in L'Immoraliste, Nietzsche was an essential influence on both Mann and Gide. Towards Schopenhauer their attitude seems to be unclear: on the one hand Gide is "weary" of Schopenhauer" [30] whilst on the other he admits: "Schopenhauer will have been my initiator" [31]. Helmut Koopmann shows in his essay Thomas Mann und Schopenhauer [32] that Mann too had an ambiguous attitude to the philosopher. In fact, his influence on both seems to have been very strong, although it seems that they would rather not admit it. "[Schopenhauer].. war das staerkste Leseerlebnis meiner Jugend." [33] Mann writes, implying - as Koopmann argues - that there is a lack of maturity: "recht etwas fuer junge Leute" [34]. Nevertheless, the idea of death and

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[30] Self Portraits, the Gide/Valery Letters 1890-1942
edited by R.Mallet, the University of Chicago Press 1966,p.82/

[31] ibid, p.87

[32] in Peter Puetz: Thomas Mann und die Tradition
Athenaeum Verlag, Frankfurt/Main 1971, pages 180-201

[33] Briefe 1948-55, Frankfurt 1965, page 248

[34] Schopenhauer, Volume IX, page 599

disease as positive qualities in Buddenbrooks, Der Zauberberg, Joseph und seine Brueder and other works is, according to Koopmann, unthinkable without a conscious adaptation of Schopenhauer's thought. We shall assume that this argument is correct and that although they mention Schopenhauer only casually or not at all as a major preoccupation, he is in fact a very important influence on both Gide and Mann. In this following section we shall try to establish the views of these two philosophers on the artist as outsider and show that it is precisely in their respective reflections on the problem of the genius that their influence on Dr.Faustus and Les Faux-Monnayeurs primarily lies.

The two parts of Schopenhauer's Die Welt als Wille und Vorstellung [35] each contain a section on the phenomenon of the "genius" who is, undoubtedly, seen as very "different" from ordinary men. The genius, Schopenhauer affirms in his Chapter Die Unabhaengigkeit vom Satze des Grundes, is the only human being who can separate intellect from will and thus escape from Kant's law of causality. The unusually highly developed intellect of the genius does not, at least in the state of creativity, serve the personal self-centred will of the individual, but merely observes

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[35] All quotation from Saemtliche Werke editet by Wolfgangvon Loehneysen Cotta/Insel Verlag Frankfurt/Main 1960. Volume I and II

and perceives in a quiet, objective and egoless way. This "Besonnenheit", as Schopenhauer calls it, makes him forget his own needs and decline to use his intellect for his personal advantage.

> "Da nun diese [Kontemplation] ein gaenzliches Vergessen der eigenen Person verlangt, so ist die Genialitaet nichts anderes als die vollkommenste Objektivitaet. (I, p. 266)

This explains the outsider's helpless passivity, Adrian's and Stephen's indifference towards their role in society. The artistic genius, Schopenhauer continues, contemplates the particular phenomena of life without taking them as such, that is not as independent events, but as concrete examples of universal Plato-like "ideas"; in this context he quotes Goethe: "dem Genie gilt ein Fall fuer Tausende." (op.cit. I, p. 277). Art is, according to this view, seen as realistic but not naturalistic, it does not copy reality but invents possible fictional examples which, because of their universality, reflect the "real" better than the concrete everyday events. These latter only inspire the artist to conceive a general statement. Imagination is therefore indispensable for the genesis of a work of art. Neglecting the particular, the genius knows mankind thoroughly, but individual human beings very badly (I, p.277). This provides us with an important new reason for Edouard's failure: his interest is too much in the observation of the particular and not enough in the insight into the universal. Furthermore, he relies on reality furnishing him with all the material for the novel; to put it simply, he has no imagination and tries to achieve perfection through a quantitative totality, that is, through accumulating all facts, instead of implying everything by saying little ("non multa" is Schopenhauer's epigraph)

> "Pour moi je voudrais ne pas couper du tout, comprenez-moi: je voudrais tout y faire entrer dans ce roman" (Les Faux-Monnayeurs p. 271)

Clumsiness, absent-mindedness, and disregard of the trivial but personally important details of life, make up the first step towards estrangement; the second is the astonishment at things, values and beliefs taken for granted by most other human beings: "Was ist das alles?...Wie ist es eigentlich beschaffen." (II, p.493). This doubting of moral values, together with a metaphysical doubt about the meaning of existence characterises the genius's mind. Ordinary men, Schopenhauer continues his argument, are like marionettes directed by their self-centred will. The artist cuts the strings, sits down in the audience and observes (II, p. 498). Occasionally he takes up somebody else's role, but without personal commitment, each time a new one and never a personally profitable one; art has no practical purpose, "Unnuetz zu sein gehoert zum Character des Werkes des Genies." (II, p.500). This game with his fellow men explains the artistic showman's unaccountable changing, as we have seen especially in Mann's stories, from one role to another, a mutability which makes him particarly suspect to bourgeois society.

Through this phenomenon of acting and observing - not yet governed by a selfish, sensual and possessive desire but by a pure pleasure of playing - the genius, in Schopenhauer's view, comes close to the child:

> "Jedes Genie ist schon darum ein grosses Kind, weil es in die Welt hineinschaut als ein Fremdes, ein Schauspiel, daher mit rein objektivem Interesse" (II, p. 510).

Edouard does in fact, just as much and as immorally as Cipolla, play with other people, and this for no better reason than inquisitiveness, in order to see what might happen.

The state of inspiration, the objective "Besonnenheit" is not, however, the permanent condition of the artist's consciousness. Often he relapses into the "normal" self-centredness in which he remembers his own

personal interests and uses his intellect in order to attain an aim coveted by his individual will. This relapse is the main cause of tension and suffering to which the genius is subjected: the gigantic intellect that enables him to become aware of vast general truths, magnifies small difficu of the individual when it is applied to personal concerns. This explains the alternation of serenity, achieved in the state of objective contemplation, and melancholy, brought about by the relapse into objective desire; it explains as well Adrian's fits of depression accompanied by intolerable headaches which follow fits of exaltation accompanied by restless creativity. This unpredictable change of moods is equivalent to a lack of sobriety ("Nuechternheit") and common sense. The genius is in fact, the victim of strong irrational emotions ("Affekte"), such as passionate sensuality, which has been described above as one of the main features of the outsider - Adrian's passion for Esmeralda, for instance, or Stephen's sensual obsession with prostitutes. The cause of this, Schopenhauer explains, is

> "die uebergrosse Sensibilitaet welche ein abnorm erhoehtes Nerven- und Zerebralleben mit sich bringt. (II, p. 502).

Thus we have been led back to our starting point: sensitivity as the basis for the outsider's deviations.

Insanity, too, Schopenhauer concludes, can be a possible result of the artist's abnormally strong emotions. Like a madman, the genius loses his normal relationship to the past and his memory is disturbed by gaps; t "real examples" of universal truths. Imagination, we can inferred, is an indispensable faculty to "correct" reality. Madness consists in forgetting the distinction between the fictitious and the real. Edouard fails because he is too "realistic" - he is not "mad enough", and no <u>strong</u> deviant emotion can be ascribed to him. Leverkuehn, on the contrary, is in a

permanent state of contradictorary passions. During the "Teufelsgespraech" he cannot remember whether his guest is real or imaginary, or whether he is asleep or awake. Gradually fantasy turns into insanity, but it remains unclear where the limit is which separates one from the other. Leverkuehn is therefore a genius because of his proximity to madness.

Nietzsche's conception of the genius corresponds to the view he has of himself and especially of the Zarathustra-like "Uebermensch" he sees in his prophetic visions. Inspiration, according to him, is a temporary elevation to apotheosis, a transformation which is not controlled by a clear consciousness, but which is itself overpowering: "er ueberfiel mich" Nietzsche corrects his first statement from the original: "Zarathustra.... fiel mir ein" [36]. For Nietzsche, as for Schopenhauer, the individual will disappears behind an objective awareness, although for the latter a strong will-power is required to to master the selfish will ("der Wille nicht zu wollen") and to achieve "Besonnenheit", whereas for Nietzsche no self-discipline is needed, as an external willpower replaces the personal one: "Alles geschieht in hoechstem Grade unfreiwillig" [37]. Inspiration becomes an obsession and the result is not objective contemplation but ecstatic rapture. In this sense Leverkuehn's periods of composition are more Nietzschean than Schopenhauerian:

> "Jahre einer ungeheuren und hocherregten...den teilnehmenden Anwohner selbst in einer Art von Taumel dahinreissenden schoepferischen Aktivitaet" (Dr. Faustus).

For Leverkuehn as for Nietzsche, inspiration is painful: "Ein Notstand ohne Gleichen." [38], a deep depression caused by the void after the work of art has been created; it takes its revenge, so to speak, its monstrousness turns against its creator: "es zerdrueckt beinahe" (p. 340). Solitude and extreme irritability, especially against any slightly critical attitude towards the work of art, are, Nietzsche explains, the

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[36] "Ecce Homo" in Nietzsche's Werke, Kritische Gesamtausgabe, Walter de Gruyter Verlag, Berlin, 1969, Teil VI, Band 3, page 335

[37] ibid page 338

[38] ibid pages 339/340

after-effect of creative ecstasy.

The change from an elated to a dejected state can, as is well known, be sufficiently explained by Nietzsche's and Leverkuehn's syphilis and its quite natural development; inspiration becomes thus a merely pathological fantasy and is, according to Freud, the result of neurosis [39]. Nietzsche himself seems to be aware of this link between disease and creation, the first being an indispensable nourishment for the second. In Dostojewski - mit Maassen Mann quotes Nietzsche [40].

> "Es sind Ausnahme-Zustaende....die den Kuenstler bedingen, alle die mit krankhaften Erscheinungen tief verwandt und verwachsen sind: sodass es nicht moeglich scheint, Kuenstler zu sein und nicht krank zu sein."

In the case of Leverkuehn and, as we may assume Mann holds, in the case of Nietzsche himself, the relationship between syphilis and the compositions of Also sprach Zarathustra and "Apocalypsis cum figuris" is nevertheless much more complex than this Freudian interpretation makes it appear. It is not, after all, because Adrian happens to contract syphilis that he is creative; rather it is because he is predestined to become a genius that he is driven to physical contact with Heterea Esmeralda. This, however, is the only time when he is free to make his own choice: once the pact is signed, another force of a demonic nature possesses him. As we have seen, Leverkuehn distinguishes between "Einfall" and "inspiration". The first, the devilish apparition declares, originates from "God" and requires a hard struggle with many difficulties by the unremitting effort

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[39] cf. Jean Finck Thomas Mann und die Psychoanalyse
Societe d'Edition "Les Belles Lettres", Paris 1973, pages 321-358

[40] in Neue Studien op.cit. page 86

of the artist himself; the work of art is never perfect and must continuously be improved: "Er modelt es um und schreibt: 'Meilleur!'" (Dr.Faustus, p. 317) he says, referring to Beethoven's way of composing. This is productivity through "Einfall" and corresponds to Schopenhauer's view. Productivity through "inspiration" as opposed to "Einfall", "true" inspiration in which one loses one's will and personal consciousness and in which one attains "perfect" art:

> "die ist nicht mit Gott, der dem Verstande zu viel zu tun uebrig laesst, die ist nur mit dem Teufel, dem wahren Herrn des Enthusiasmus moeglich." (Dr.Faustus, p. 317).

This is, according to Mann, Nietzsche's view of the German artist's dilemma, first evident around the turn of the century and becoming more and more acute as the Hitler inferno approaches. All possible "Einfaelle" have been exhausted. The only way forward from this standstill remains the devil.

What makes Leverkuehn a very straightforward and unmistakably recognisable portrait of Nietzsche (quite apart from the historical details copied by Mann [41]) is his Zarathustrian striving for "Durchbruch" Art is not an abstractly designed mean of social distraction, but an active power ("Tatkraft"), capable of transforming existing values; as such it is real, palpable and concrete:

> "Musik ist die Tatkraft an sich...aber nicht als Idee sondern in iherer Wirklichkeit. Ich gebe Dir zu bedenken, dass das beinahe die Definition Gottes ist. Imitation Dei - mich wundert, dass es nicht verboten ist." [42]

Being creative means trying to compete with God's creation, and as such it

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[41] Nietzsche's experience with a prostitute in Cologne and his wooing of Lou Salome through a friend; cf. Peter Puetz, op.cit.

is "Hybris" and revolt against God, for if "His" creation were perfect and complete there would be no need for and no possibility of correcting or of complementing it. The vocation of the genius is, according to Nietzsche, to be a subversive prophet transforming history through his art. In his relationship with contemporaries he is necessarily immoral and destructive, for he affirms alternative better values amidst the generally accepted ones; "Ich bin der erste Immoralist: damit bin ich der Vernichter par excellence" Nietzsche explains in Ecce Homo [43]. Creativity implies destructiveness. The function of art, including philosophy, is to discover or to create unknown truth and beauty. Truth and beauty, Nietzsche argues, are incompatible with the conventionally accepted Christian value of the morally "good". Christian morality is decadent, for to be "good" means to sustain the weak, the degenerate and the ugly. "Durchbruch", in Nietzsche's sense, means throwing away the crutches of moral values and, by denying the validity of Christianity in spite of the powerful influence it has maintained for two thousand years, penetrating to the source of a free artistic expression of individual qualities. Leverkuehn pursues this thought to its last logical consequence:

> "Wer leugnet denn, dass so ein rechter Durchbruch das schon wert ist, was die zahme Welt ein Verbrechen nennt." (Dr. Faustus, p.410)

Nazi-Germany and World War II are thus being justified, for they are only side-effects of "Sehnsucht, Durst nach Vereinigung" (p. 409), which is the typical individualist quality of the "German soul". Art and politics are interdependent - art makes politics and not vice versa. Leverkuehn's "Durchbruch" in art is responsible for Germany's "Durchbruch" in politics

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[42] Dr. Faustus page 108, in reference to Beethoven's Fidelio-Ouverture Nr. 3

[43] op.cit page 364

(cf. Chapter 30). Mann's technique of linking Germany's fate with Leverkuehn's is not only intended to draw parallels but also to establish a causal connection between the one and the other: on the one hand the decadence of art and bourgeois society causes the helplessness of a creative artist, whilst on the other the artist's success with demonic creativity causes the definitive destruction of tradition and culture.

Paradoxically, Dr. Faustus is a novel about "Durchbruch", remaining nonetheless very conventional in its formal aspect, for it employs none of the daringly revolutionary techniques used by Leverkuehn in his music. Mann remains thus more Zeitblom than he becomes Leverkuehn. A Portrait of the Artist, on the contrary, is a novel about a conventionally conceived "Romantic" outsider whose departure for France cannot for certain be taken as any kind of "Durchbruch"; as Colin Wilson [44] remarks: "Joyce... kept a foot in both traditions, romantic and social realist." Formally speaking, however, Joyce's early novel is a true "Durchbruch". As Wayne Booth shows very well in his The Rhetoric of Fiction [45], the reliable narrator is substituted by what Booth calls an "autorial silence"; the "apparent" narrator changes according to the development of the hero and the responsible author disappears behind a polyphony of "implied authors." Les Faux-Monnayeurs stands in between these two opposite ways of innovation, one concerned about thematical aspects, the other about formal ones. In its subject-matter it is about an artist who attempts "Durchbruch" but fails. Edouard is not a complete outsider; it is true that he is immoral, but in a quite banal bourgeois way - he does not respect conventional rules for his own convenience, and he does if they coincide with his selfishness.

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[44] The Outsider, Victor Gollancz, London 1970, page 49

[45] The University of Chicago Press, 1961

As we shall see in Chapter III on formal aspects, Gide's novel mixes in its structure the traditional social novel and adventure story with a daringly new technique; in both content and structure Les Faux-Monnayeurs is therefore an ambivalent compromise.

IBSEN'S INFLUENCE ON JOYCE

At the age of eighteen Joyce wrote an article for The Fortnightly Review about Ibsen's last play When We Dead Awaken; Ibsen wrote unexpectedly to the publisher wanting to thank the unknown critic for the quality of the article [46]. Many similarities prove that Ibsen's influence on Joyce is not restricted to the mere question of the dramatic technique which Joyce used for his play Exiles, but is also apparent in his use of the artist figure; the artist estranged from his environment is, in fact, the main topic of the late Ibsen, as three of the last four plays deal with the problem of the creative outsider. This, together with the "independence of the Norwegian from all submission... freedom from the strangling halters of nationalistic and religious conformity" [47], must undoubtedly have fascinated the young Joyce.

Master builder Solness, John Gabriel Borkmann and Professor Rubek are all, although in different ways, complete failures. Solness, a formerly successful and respected architect, cannot cope with competitive business nor with his family problems. He longs for a youthful spontaneity, for an

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[46] cf. Richard Ellman James Joyce, p. 72-82

[47] Herbert Gorman: James Joyce, John Lane, The Bodley Head, London 1941,

enjoyment of life - it is the Nietzschean longing of the ageing bourgeois humanist like Michel in L'Immoraliste. Hilde can give him what he wants, but she misleads him towards those dangerous Zarathustrian heights which he has not sufficient strength to conquer; at the end he falls off the tower which he has himself constructed and which Hilde persuades him to climb in order to place on it a wreath of inauguration.

In John Gabriel Borkmann and in When We Dead Awaken, the artist hero sacrifices love for the sake of his career and of his artistic vocation. Borkmann, though not presented explicitly as an artist, it is true, is a character whose speculation in money matters is an image for his speculation with fate, and thus for his urge to change the present state of reality through his own creativity. Unlike Solness, he never successfully advances in his career. Betrayed by a friend, he is arrested for fraud and falls into disgrace. After years of suffering he realises that his failure did not consist in the public shame of infringing laws, but in the betrayal of his love. Abandoning Ella, he marries her sister in order to be obliging to the man who covets Ella and who, as long as Borkmann does not interfere with his advances to her, promises to assure his promotion and thus his fortune; but who, at the end, is the person who betrays him, and causes his ruin. In When We Dead Awaken Professor Rubek uses Irene as a model, loving her artistically but refusing to respond to her sensual love; he "kills" her, as she puts it, by "stealing her soul" and throwing her body away without even having touched it Many years later they meet in an sanatorium where, similarly to Spinell and Frau Kloeterjahn, they become aware of the sterility of the "Literaten"-life and where they try, through disease, to recapture their lost youth. As with Spinell and Frau Kloeterjahn, Rubek and Irene fail, killed by an avalanche.

In Joyce's A Portrait of the Artist we find the Icarus fear of "falling from dangerous heights" which is close to Solness' dilemma. Whereas in the early Mann the combination of otherness and social integration is a precondition for success, in Ibsen and Joyce this compromise position of the artist "in between" is the origin of his "crime" towards himself and towards the human being who loves him. At the same time the compromise ruins any propect of artistic success. Stephen is aware of this danger of remaining dependent on his origins and the consequent unfaithfulness to the richness of the artist's own personality. Matthew Hodgart [48] explains:

> "Ibsen's view of the artist, which Joyce implicitly follows, is that he is a man separated from other men by his vocation, and he must strive to separate himself still further from all ties of family, community, nationality which would hold him to the everyday, bourgeois world."

In Joyce's "Ibsen-play" Exiles Richard Rowan tries, in fact, to reach absolute independence from other human beings through consciously conquering his jealousy. He challenges his wife's faithfulness by leaving her alone with her lover who is, at the same time, Rowan's best friend; he leaves them on their own in the same hidden cottage where the two young men once led a licentious life. He refuses thus to be a moral support to his wife, likewise he does not blame his friend Robert for being in love, nor for having arranged a secret appointment with Bertha, although he was intentionally deceived by the meeting Robert had fixed for him in order to keep him out of the way. Perhaps he enjoys the masochistic pleasure of endangering his friendship on the one hand, his love on the other. Perhaps he feels a homosexual attraction to Robert and therefore quite willingly

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[48] James Joyce, Routledge and Kegan Paul, London 1978, p. 57

sacrifices the woman in whom he has lost interest. These psychological interpretations are certainly justified; however, without denying their relevance, we can quite straightforwardly see Richard's readiness to renounce personal happiness as a form of conscious self-discipline, a fight for liberation. If he had used the available weapons of conventional laws against adultery, he would have made a concession to the order of society. As an artistic outsider he does not and must not believe in the validity of this order; to make use of it would be inconsistent with his need for freedom from any ties. This is, however, what Borkmann does: he plies his own personality according to the rules necessary to climb the hierarchy of society, although he knows that they are false and gratuitous. As for Rubek, he does not dare to touch Irene, for he is already married and shuns betraying the conventional union between men and women, even if it was made on an immature and false decision. Solness is unable to liberate himself from his social context: he cannot bear the idea that young and talented Ragnar will surpass him and he cannot help using his social position and the power he still retains in the bourgeois hierarchy in order to suppress and disrupt the latter's development. In this Joyce goes one step further: Ibsen's artist-heroes are bourgeois, bourgeois gifted with genius, certainly, but still bound to their origins. Stephen and Richard, although they may finally be dependent on their "nationality, language, religion", in spite of their revolt, do nevertheless make a conscious attempt at "Durchbruch".

CHAPTER THREE:

FORM

A. CIRCULARITY

The traditional novel is very often an Entwicklungsroman. The hero starts from a certain stasis at the beginning, moving onwards, surmounting obstacles and finally attaining a quite different kind of stasis which is equivalent to a certain kind of fulfilment, be Wilhelm Meister and others are all in quest of their true personality as well as the role they can finally adopt in their respective environments. The movement of the novel is therefore a development from insufficiency to sufficiency, from disharmony to harmony; it is a quest for the hero's origins. Tom Jones, the bastard and outcast, is finally integrated into society; in other cases it might be the opposite development. In Prevost's Manon Lescaut le Chevalier de Grieux is more and more estranged from society - in consequence of his unreasonable love. At any rate, literature is about the change of characters in relation to other characters, to their environment, the subject of the novel concerns a development. In this section we shall try to argue that the "modern" novels disregard any idea of a development of the hero; we shall attempt to relate this phenomenon to the theme of the artistic outsider.

A Portrait of the Artist, it is true, follows quite faithfully the traditional psychology of change. The novel is all about Stephen's clash with "nationality, language, religion", and the development of his character as an artistic personality shaped by this confrontation with the outside world. The aim of this development is, it seems, a total estrangement from his origins, and yet there is a quite untraditional ambiguity about the orientation of this movement, for the more he becomes estranged and departs from his origins, the more he becomes attached and returns to it: his feeling for religion is one of love-hate; he believes fervently, rejects faith equally passionately, but cannot get rid of moral guilt about his strong sensuality, a guilt marked on him by his severe Jesuit education. His final "I shall try to fly by those nets" expresses his independence on the one hand, but the very fact that he passionately refuses to serve (p. 251) shows his deep concern for his origins. He can never be indifferent or aloof in his relationship with family, faith and country, attitudes which would prove a real and total freedom. As for his father: "Any allusion made to his father by a fellow or a master put his calm to rout in a moment" (p.78), and yet he cannot love him, becoming gradually a stranger to him. When his father takes him to Cork to show him where and how he spent his youth, nostalgically recalling some incidents, "Stephen heard but could feel no pity" (p. 90). The father's innocent courting of girls embarrasses him, his enthusiasm for old comradeships remains incomprehensible. Stephen recognises his "strangeness" when "his father and his two cronies drank to the memory of their past" (p. 98). That he suffers from this estrangement shows his profound wish to return to his roots. When he wins the essay-prize he attempts to alleviate his sense of guilt by spending all the money on presents for his family, but even then

"He had not gone one step nearer the lives he had sought to approach, nor bridged the restless shame and rancour that diverted him from mother, brother and sister." (p. 101)

The main subject matter of Portrait is therefore not so much the hero's development from an initial to a final position but the increasingly conflicting attitude to his origins, the tension between "return" and "departure".

In Les Faux-Monnayeurs the reader is confronted with a universe in which the characters are totally detached from their origins. The action is, in fact, merely concerned with the present; past and future are not taken into account. The action starts with Bernard's escape from home, which is symbolic of the novel's aloofness from any attachment to society. The main characters are mostly young people without ties, for whom a connection with their origins, such as their parents, is non-existent. "Es ist junge Welt" Hans Mayer remarks. "Alle Erwachsenen haben allein die Funktion zu stoeren" [49]. Parents disturb the individual development of their children by imposing their gratuitous power on them: Profitendieu maintains artificially the false appearance of fatherhood and forces

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[49] Aussenseiter, op.cit., page 270

Bernard to play this false game, which makes the latter blind to the stepfather's sincere affection. Le Perouse over-intimidates his grandson and is therefore partially responsible for Boris' frustration and inferiority complex. Vedel also is responsible for his daughters' tragic developments: it is his severity which causes Rachel to end in a state of unnatural self-sacrifice and his hypocrisy which leads Sarah to promiscuity and sexual obsession. Strong as these parental influences are initially, they are shortlived in the new anti-society Gide describes, they become powerless and ineffective. Bernard cannot be forced to return. Olivier cannot be prevented from joining Passavant for Corsica. At the end the parents comply with their children's disregard for traditional values. When Edouard and Olivier live as a couple, Pauline Molinier is prepared to approve, preferring this "liaison" to the one between Passavant and Olivier: "C'est avec vous que j'aurais souhaite qu'il partit" (p. 396).

In the centre of this Gidean universe therefore are young free people who dominate the elder generation, which remains in the background with a supernumerary function. More than young and free, they are without ties and amoral. Their origins must be as unclear as possible - "Je vois chacun de mes heros orphelin, fils unique, celibataire" writes Gide in Journal [50] - and their connection with their origins must be as loose as possible.

> "Les sentiments pour les progeniteurs, ca fait parti des choses qu'il vaut mieux ne pas chercher trop a tirer au clair." (p. 91).

As they are amoral they have no concern or responsibility for the future either; the lawless character of their lives makes it impossible to

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[50] Oeuvres Completes, Volume 13, page 36

conceive an alternative social system based on a free development of individuals, which would consist only of Gidean heroes. Socio-economically speaking such a society would be doomed to fail; Gidean heroes can therefore only exist "beside" traditional society; on the margins, as outsiders. It should be stressed that Gide is not much concerned, or maybe not at all concerned - with criticising the narrowmindedness of bourgeois society, nor with fighting for a new "social" freedom. His main concern is a study of several artistic outsider characters who, as he puts them together - constitute an artificial second society, which can only survive because it is parasitic. The "Universe romanesque" of Gide's novel is in fact purely narcissistic - a free universe full of innumerable possibilities in which the amoral lawless bastard may exert his will and idiosyncratic fantasies without any opposition.

In a totally amoral society based on individualism, like the one presented by Gide, any relation to other human beings must be profitable, so the feeling of affection is frustrated and directed either to self-love or self-hatred. Boris and Armand are good examples of this. Boris, born by mistake, was made to feel that he had no origins and that he could never "return". When his father dies, his mother seems to have imposed a notion of guilt on him. "Il s'est tenu responsable de la mort de son pere, il s'est cru criminel, damne" (p. 301). His mother remains a stranger to him and according to Dr.Sophroniska she is even a bad influence: "il serait souhaitable qu'il ne vecut plus avec elle" (p. 251); and yet the doctor herself, for whom Boris is a mere scientific "case", is of quite as bad an influence, for her conscientious solicitude worsens his feeling of guilt, which arises because his narcissism is punished (the secret "magic game"). His grandfather remains as a last possible attachment to his origins, but the grandfather fails, for he drops Boris, disillusioned that reality did

not correspond to the ideal image he had in his dreams. "C'etait une erreur de les laisser seuls trop longtemps" (p. 326). At the end he finds himself in a complete solitude which, in other cases, is a fertile ground for an alternative "disponibilite", as for Raskolnikov in Crime and Punishment or for Razumov in Under Western Eyes, but which for Boris ends in what can be taken quite straight forwardly as suicide. This "disponibilite" is a necessary condition for artistic creativity and is, therefore, a complete "departure" from the character's origins.

> "Les bourgeons qui se developpent les plus naturellement sont toujours ceux qui sont les plus eloignes du tronc familial" (p. 220).

as Vincent explains in his lecture on Biology.

Armand refuses to accept his origins or the family he is born into, although he is initially, quite contrary to Boris, well integrated; he forces himself to a totally anarchic position, trying to "depart" as such from any attachment. In his bitterness he suppresses his feelings of love, responsibility, affection, the result of which is sarcasm. "tout ce qu'il y a de bon en lui, de genereux, de noble ou de tendre, il en prend honte" (371). Quite gratuitously he imposes on himself the unnatural role of the cynical, lawless and dangerous person. In accord with Leverkuehn's art Armand's only possible expression is irony, parody. "Il a une espece de besoin d'abimer tout ce a quoi il tient le plus" (p. 167). In truth he is deeply attached to his origins, whether his sister Rachel whom he pretends to despise or his father whom he persistently mocks. For Boris, self-hatred arises because the outside world refuses to accept him, a "return" to his origins is impossible for Armand, because he refuses himself to accept the outside world, a "departure" from his origins is impossible. This refusal causes their isolation and casts them as outsiders. What remains is narcissism; self-love and self-hatred are

therefore intrinsically linked.

In A Portrait of the Artist Stephen Dedalus struggles with the choice between attachment to or detachment from his origins. His relationship to society is in a state of continuous transformation, although it can never attain a satisfactory stability. In Les Faux-Monnayeurs this relation is static and does not undergo any kind of development. Boris is, at the end of the novel, as much estranged from his origins as he was in the beginning, while Armand remains equally firmly rooted in his family - and this in spite of their respective striving for the contrary. There is not even, as in the case of Stephen, any kind of intensification in this relationship.

Adrian's development is, similarly to Stephen's, a gradual "departure" from his point of origin, from Buchl to Kaisersaschern, from Kaisersaschern to Halle, from Halle to Leipzig, from Leipzig to Munich and finally from Munich to Italy. It is an ever-widening process which leads him from the small closed family cell to the wide open world, from the farm house to bigger and bigger capitals, from Germanic austerity to Italian free-thinking. Whereas in A Portrait of the Artist this point of "liberation" is the final position in the development of the novel, in Dr.Faustus it is, in the form of the "Teufelsgespraech", at its very centre. From this moment onwards the thread of Adrian's estrangement from

home, tradition, family is rewound; it is a gradual return to Buchl. As Zeitblom remarks at the very beginning of his narrative, Pfeiffering, where Adrian settles down after Italy in order to compose in quiet surroundings, resembles Buchl strikingly and quite frighteningly: the same pond, the same dog, the same age of the parents, the death of the fathers at the same time (p.39-40). Frau Schweigestill becomes his "spiritual" mother until he is, in the end, "returned" to his real mother, who takes him to Buchl, where he dies in his state of childlike mental disturbance:

> "nachdem er einen Bogen ueber die Welt hin beschrieben, gebrochen ins Muetterliche zurueckkehrt" (p. 671).

This return can naturally be interpreted quite easily in Freudian terms as a return to the mother's womb, an argument to which Jean Finck devotes a chapter of his study Thomas Mann und die Psychoanalyse [51] Adrian's "love" for Marie Godeau, for instance, is, according to Finck, only explicable by her strong resemblance to the composer's mother. Linked with the Oedipus-complex is the feeling of guilt and the refusal to accept existence, which would explain Adrian's attempted suicide before his mother's arrival and his subsequent fit of anger against her on the journey back to Buchl. Stephen's struggle between "attachment" and "detachment" can also be interpreted psychoanalytically as a struggle between a Freudian Oedipus-complex and an individualist liberation. Stephen is frequently seized by a strong fear of long dark corridors, which expresses a love-hate dependence on the mother figure. ("The road there between the tree was dark. You would be lost in the dark" p. 18). Only at the end, when Stephen declares that he will not fulfil his mother's wishes and that he

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[51] op.cit. page 325

does not love her, is he strong enough to depart abroad. Stephen will manage, in the end, we can assume, to cut all ties with his origins.

The psychological development of the heroes directly affects the temporal structure of the novels. As Stephen's development is a gradual opening and a final liberation, A Portrait of the Artist is in a sense quite a traditional Entwicklungsroman: the hero fights against obstacles, overcomes them and finally finds his true vocation, rejecting temptations to be led astray. Even if quite untraditionally the struggle itself between "return" and "departure" does not "transform" the hero in any sense, the final situation of the hero is nevertheless different from the initial situation, stressing a different aspect of Stephen's personality. Consequently the novel has a linear temporal progression. As Adrian's development leads him back in the end to where he originally came from, as there is no real advance for him, the traditional linear structure has, in Dr. Faustus, been considerably changed, hence Mann's technique of "Montage" and parallelism - Germany's fate during the Nazi-regime 1933-1945 is set beside Adrian's personal fate from the late nineteenth-century until 1930 when he becomes insane. On a second level Adrian's character originates from medieval and Reformation Germany. As all traditional values have been destroyed in the society Mann delineates, the value of time has, in the very way the story is told, been considerably disrupted. In Les Faux-Monnayeurs time comes to a standstill, as no character develops, there is no temporal advance. The reader is never told when, or in which sequence and with what intervals events happen. Characters live in the present only. Narcissistically isolated, their relationship to each other does not lead to any development, except arbitrarily, without the influence of their own will. In this universe suicide, as for Olivier, is the only way to capture happiness.

"Moi aussi je comprends qu'on se tue, mais ca serait apres avoir goute une joie si forte que toute la vie qui la suive en palisse" (p. 389).

Each character turns in his own circle, with no understanding of other characters' lives. Even the love relationship between Edouard and Olivier cannot last; "Je suis curieux de connaitre Caloub" the novel ends pessimistically. Edouard's interests change constantly, attachment is impossible; Lucien's wish to write a novel which exhausts all realit - "Tu comprends, quelque chose qui donnerait l'impression, de la fin, de tout, de la mort" (p. 28) - cannot be realised. Reality cannot be captured and fixed, Edouard concludes.

"Je considere que la vie ne nous propose jamais rien... qui ne puisse etre considere comme un nouveau point de depart. 'Pourrait etre continue'." (p. 472)

Everything changes permanently but without meaning or development. The end of the novel corresponds to the beginning or any point in between, there is no conclusion. To the traditional linear temporal progression Gide opposes therefore a new structure which we might call "circularity".

B. REFLEXIVITY AND PERSPECTIVISM

To a far greater extent than his predecessors, the twentieth-century novelist r himself in his novel: the hero is an image of the author himself - his heroism refers to his creativity as an artist, and the main subject of the book is the writer's struggle with the genesis of his work of art. In A la Recherche du Temps Perdu Proust is in quest of a form of art which can capture the permanently evasive and ever-changing character of reality. However, he does not find a satisfactory answer. The only solution is "reflexive art", that is to say, the only way to capture the ephemeral reality is to be creative and write A la Recherche.. Therefore we read a novel which is about how to write a novel, and which ends with the expectation that Marcel will write what we have read, written by Proust. This phenomenon of a circular relationship between the artist and his creation we may call, together with Arthur E. Babcock, "reflexivity" [52], a phenomenon which we can find, as does Babcock, not only in Gide, but also in both Joyce and Mann.

Stephen's development ends with a departure for Paris, where he will find, as we are meant to understand by reading between the lines, his new

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[52] Reflexivity in Gidean Fiction, 1902-1946

artistic expression - it will consist, as it does for Joyce, in writing A Portrait of the Artist. As such Stephen is a self-portrait of Joyce - and indeed many of the "facts" are copied from the author's life; at the same time Stephen is the object of the author's concern, dependent on Joyce's "imagination". The mixture of the real and the unreal, the mutual influence of one on the other is typical of this "reflexivity". The novel is structured according to what really happened, but reality, the author's life, is influenced by the structure of the story: fiction follows its own meaningful and consistent laws which do not exist in pure reality or what Sartre would call "existence". The author thus works on himself through writing - style, words determine his imagination and form his own character. Simultaneously he bestows meaning on the outside world: Joyce's autobiography is adapted to Stephen's fictional life, Stephen's life, for its part, is dependent on "the structure", the laws of the novel as a system. Whereas there are no abstract values in reality, fiction,, even the most "realistic" fiction, establishes a universe where values, arbitrarily fixed, do exist. Through the "meaningful" novel A Portrait of the Artist Joyce's real life, meaningless as such, is seen under a certain light and becomes thus meaningful. In this sense it is not the author's life which determines the nature of his works of art, but the nature of his art which determines the interpretation of his life. Meaning in this fictional universe is, as we have seen, dependent on the structure, the form of the novel. Paradoxically we can therefore conclude that form creates meaning and that, because real life is formless and not organised like fiction, meaning is impossible in reality.

Significantly Stephen is, from his early youth onwards, not so much interested in ideas, as fascinated by "words':

> "Did he then love the rhythmic rise and fall of words better than their associations of legends and colour..." (p. 171).

At Clongowes the word "suck" with its several meanings intrigues him (p. 11), as does the word "God", and the fact that every language has a different sound combination for this same notion (p. 16). Does not the only justification of God's existence lie in the value which the word as an independent meaningful power conveys? Later he ponders on names (p. 25) and when he leaves school he repeats words over and over again:

> "Words which he did not understand he said over and over to himself until he had learned them by heart." (p. 64).

The first signs of his imaginative faculty are lewd images which arouse his strong sensuality; sensuality and imagination are, as we have argued, closely inter-related, one is the source of the other - for Stephen both are the consequence of "words".

> "His recent monstrous reveries came thronging into his memory. They had sprung up before him, suddenly and furiously out of mere words" (p. 93).

His subsequent severe self-humiliation and repentance does not arise solely out of the feeling of guilt that he has sinned, but out of the sense of shame that he has to express his sin in "words" (p. 146).

The question of form is therefore also closely bound up with our argument as to the "otherness" of the artistic outsider. on the one hand Stephen is an outsider because words are more real for him than reality itself. For his fellow men, words are arbitrary conventions used to refer to absolute values, concrete or abstract. For Stephen words are the only possible absolute values, each of them able to create anew a variety of ephemeral meanings. On the other hand the artistic "deviations" are the direct cause of the power of words; Stephen's sensuality and imagination

followed by his religious austerity and fervour are the consequences of language.

The modern novel is no longer the fixed result of a process of creation which is restricted to the artist's inspiration, but it is in a state of permanent re-creation itself, a changability which is not entirely dependent on the author, but on the laws of its own universe as much as on the reader. The power of words creates new meaning in relation to the narrator or to other characters. Wayne Booth's "implied author" loses his sovereignty, the reader cannot rely any more on the authenticity of what he/she is told. Since Henry James we know that a one-sided account of a deliberately falsifying narrator can be very deceptive; at the same time events are seen from different, often contradictory angles: the narrator is abolished and replaced by the subjective account of the many various characters, whose opinions and observations are presented through the "inner monologue". This technique, which we shall call "perspectivism", the use of a plurality of voices each responsible for conveying meaning, confuses the reader intentionally in order to make him participate himself in the action and interpretation of fiction. In The Turn of the Screw the problem of whether the governess is the victim of a plot or of neurosis and its consequent hallucination, is left for the reader to solve. Here meaning remains ambivalent because we have only one account of events - the

governess's. In A Portrait of the Artist the narrator hides behind the hero, so that his view and his meaningful position towards events changes according to the child's development. The style is therefore not recognisably consistent, but transforms from a childish stammering, through school-boy slang, stilted ceremonial style and precocious intellectual gibberish to a final personal expression in the last diary-pages of the novel. Thus the narrator becomes a double of the hero, ceasing to be his guide and losing his mediating function between author and reader. This shows that the formal contrivance of the novel reflects the actual theme with which it deals: the quest for a personal new expression in art underlines the autobiographical character of the book. Joyce does not, however, write in propria persona. He retains the fictional narrator, but accords to it an important new function: reflexivity and perspectivism make fiction much more pre-occupied with its relation towards the author and the reader, much more than to the actual subject-matter: we have seen that the hero's desire to return to his "origins" implies a narcissistic contemplation of his own image. The technique of reflexivity expresses the same self-sufficiency in regard to the author, he reflects himself entirely in his work of art by the presence of all his possible stylistical expressions, the function of which is to enable him to get to know himself more closely, to find his "true" personality through writing.

In Les Faux-Monnayeurs we have a confusing plurality of voices responsible for any evaluative statement made. The narrator's view is set alongside Edouard's, whose "Journal" covers a third of the entire novel; additionally we are confronted with several letters and monologues. As Genevieve Idt [53] shows, most characters of the novel play one after the other the role of the narrator. In Les Journal des Faux-Monnayeurs Gide explains his intention:

> "Je voudrais que les evenements ne fussent jamais racontes directement par l'auteur, mais plutot exposes...par ceux des acteurs sur qui ces evenements auront eu quelque influence."

The author consequently does no longer, as in traditional fiction, draw the curtain on an imaginary world which pretends to be real and in which the characters, because their creator hides totally, appear contrived and as mere marionnettes. As potential narrators the novelist's fictional characters become, in Gide, less unreal for they become closer to what they really are: narrative units with certain functions. Paradoxically this self-conscious artificiality makes fiction more real than a stress on pretended realism.

> Le mauvais romancier construit ses personnages, il les dirige et les fait agir. Le vrai romancier les ecoute et les regarde agir....."(Journal.., p. 54)

Like words, characters become autonomous; although created by the novelist they gain their independence and influence events on their own initiative. Conversely the novelist takes reality for his fiction and hopes to exert some power over "real" people:

> "C'est en romancier que me tourmente le besoin d'intervenir, d'operer sur [la] destinee [des modeles des personnages fictifs dans la vie reelle]. (p. 170).

Where does reality end and where does the fantastic begin?

The confusion in Les Faux-Monnayeurs, disturbing enough because of Gide's multiple perspectives, becomes even greater when we consider the complex reflexivity in the relationship between author, hero and reader. Similarly to A la Recherche du Temps Perdu and to A Portrait of the Artist, Gide's novel is about how to write the same novel we are reading. The main

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[53] Andre Gide:Les Faux-Monnayeurs, Paris 1970, page 57

character, Edouard, is a novelist who ha to write a novel called Les Faux-Monnayeurs. His extensive diary in the novel comprises many reflections on formal and other questions concerning the problem of "how to write"; they comment as such, not entirely but partly - for Edouard is not identical, after all, with Gide - on the novel we are reading. Additionally there is a third stage of reflexivity: Le Journal des Faux-Monnayeurs, which comments on the genesis of the novel, is once more an elaboration of literary theory which corresponds - again only partly - to the one exposed by Edouard. This technique corresponds to the one traditionally used in painting, the "mise en abyme": somewhere in the background of the painting a painting is represented (the painting in the painting) which reflects, in a may be vague and slightly distorted way the original painting itself. In his diary Gide declares the inten to write a "recit" based on this technique:

> "la comparison avec ce procede du blazon qui consiste dans le premier, a en mettre un second 'en abyme' " [54]

In the case of Les Faux-Monnayeurs we are confronted with a triple "mirroring": the author in Le Journal des Faux-Monnayeurs expounding his intention to write Les Faux-Monnayeurs; then the narrator of Les Faux-Monnayeurs creating, discussing and observing the action of the novel, as for instance in the final chapter of the second book, and thirdly there is Edouard and his Les Faux-Monnayeurs. As Jane Bancroft [55] points out, the mirroring, the "mise en abyme" is distorted and false: what is expounded and intended in Le Journal des Faux-Monnayeurs, she counterfeited by the narrator of Les Faux-Monnayeurs, The material which reality offers to the novelist can only unsatisfactorily exemplify his idealist literary

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[54] Oeuvres Completes, Volume I, p.41

theory. The reality represented in Les Faux-Monnayeurs is false because some arbitrary meaning has been imposed on the "faits divers". "Une oeuvre romanesque equivaut a une fausse piece" (p. 143). Edouard's creation, which tries to stylise his reality (which is already stylisation of Gide's reality) is therefore a falsification in the third degree.

> "Cependant, puisque la realite du roman est elle-meme fausse (ou contrefaite), etant un reflet de la realite de Gide, l'auteur, le roman d'Edouard est de la fiction au troisieme degre." (p. 143).

Important for the validity of Bancroft's argument is a firm differentiation of Edouard and Gide. Their intentions and their literary theories are incompatible: Edouard tries to achieve a complete exhaustiveness in art: "Je voudrais tout y faire entrer" (p. 141/142). This aim of artistic creation, we may add to what Bancroft says, corresponds to Proust's attempt to capture all reality in an artistic unit. Where Proust finally does succeed through his revolutionary view of time, Edouard fails through his abandonment to coincidence. In Le Journal des Faux-Monnayeurs Gide decides: "Au surplus ce roman, il ne parviendra jamais a l'ecrire" (p. 42). Gide, the author, does succeed in writing the novel because he renounces the ideal of exhaustiveness: "Purger le roman de tous les elements qui n'appartiennent pas specifiquement au roman." (Journal.., p. 40). Edouard is therefore not a reflection of the author, but a second self to which Gide remains in an ironically critical attitude. And he is only one of the many "reflections" of the author's personality. As Gide explains in his Journal all characters of the novel are "different" parts of himself.

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[55] "Reflets Gidiens du Roman Journal" in
Humanities Association Review, 1980, Volume 31, p.131-147

"ce qui manque a chacun de mes heros que j'ai tailles dans ma chair meme, c'est ce peu de bon sens qui me retient de pousser aussi loin qu'eux leurs folies." (p. 52)

The "mise en abyme" in Les Faux-Monnayeurs does not only refer to the Gide-Edouard relationship, but also to Gide's in the novel - in the form of all the characters on the one hand, and in the relationship Journal des Faux-Monnayeurs/Les Faux-Monnayeurs and "le Journal d'Edouard" on the other. Gide's Journal is the frame of the existing novel which is the frame for Edouard's "Journal" which itself is the frame of the imaginary novel, planned by Edouard. In reference to his "Journal" Gide remarks: "il faut que ce cahier devienne en quelque sorte le cahier d'Edouard" (Journal des Faux-Monnayeurs, page 21).

Both reflexivity and perspectivism contribute to upset the traditional deific authority of the author. As nobody tells us unambiguously what "really" happens, nobody is responsible for any events, nor is there any obligation to a moral commitment, be it on the part of the author who has no "message", or be it on the part of the reader, who is not expected to "react" in any particular way. As all values are arbitrary for the artistic outsider, his creation cannot possibly be conceived as "meaning" anything independently of its context.

Dr.Faustus has struck many readers as a technically rather "contrived" achievement, too complex in its style. The fact that Mann uses the medium of Zeitblom as a narrator does seem a quite unnecessary burden for the already heavy material of the novel. Zeitblom apologises continuously, interrupting the narrative with longwinded parantheses which try to explain technical matters; his slow humanist bourgeois mentality disturbs the flow of the action and the reader cannot help finding it troublesome to follow this self-conscious fiction. Mann himself, admittedly, gives us various clues as to the justification of Zeitblom's mediating role. On the one hand the use of the narrator is the only way to make possible the temporal parallelism which, as we have seen in the previous section, allows him to establish a correspondence between the fate of the composer and the fate of Nazi-Germany as well as the "impasse" of the development of art. On the other hand, less obviously, Mann "reflects" himself through both characters. In Die Entstehung des Dr.Faustus, Roman eines Romans - which corresponds in a very interesting way to Gide's Journal des Faux-Monnayeurs - Mann points out the "secret" reason for Zeitblom's existence:

> "Seine beiden Protagonisten, die viel zu viel zu verbergen haben, naemlich das Geheimnis ihrer Identitaet" (p. 81).

Just as Gide projects different aspects of his personality in the form of the multiple characters in the novel, so Mann creates two extreme natures, both virtual possibilities of his own personality: the individualist amoral outsider opposed to the integrated bourgeois. The first is seen through the perspective of the second and both are seen through the perspective of Mann, the "true" author. We are thus confronted with a "triple reflexivity", similar to the one in the case of Gide's novel: Mann tells us about Zeitblom who writes a biography; Zeitblom tells us about Adrian who composes music whose message lies in its parody and irony; as

such, these compositions are akin to Dr.Faustus itself. Edouard's "Journal" corresponds to Gide's Journal des Faux-Monnayeurs just as "Apocalypsis" corresponds to Dr.Faustus.

In "Eine literarische Reminiszenz? Thomas Mann's Dr.Faustus und Gide's Les Faux-Monnayeurs", Margaret Klare [56] expounds a very convincing theory for the indispensability of Zeitblom as a narrator. She argues that, similarly to Gide and Edouard, Zeitblom comments on the novel, not only on events, characters and the problem of how to recount the story, but also on narrative technique in general. As such the novel remains both for reader and author "self-aware" of its fictional character. This is to be understood on two levels: to use Zeitblom as a narrator means to create a fictitious biography,

> "Durch die Wahl der biographischen Form erhaelt also hier der Roman einen Anschein von Realitaet, der durch andere Mittel in gleichem Maasse schwerlich erreichbar waere." [57]

Zeitblom's common sense and normalcy, we can add to the argument, makes Leverkuehn all the more strikingly "different" and frighteningly mysterious; at the same time, Zeitblom's common-sense makes the intermediary of the narrator much more credible and realistic than it would be without him. His function is therefore a pretence of realism. The same function Klare attaches to the use of the biographical form, and this in a double sense: by definition a biography is authentic; literary tradition shows, however, that this is often a means of achieving a false realism; as the modern reader is used to this "trick" he takes faked realism immediately for fiction. Moreover in modern fiction the reader is

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[56] in Arcadia 1975, Volume I, Berlin, pages 52-64

[57] Klare, page 56

repeatedly and quite intentionally reminded that realism is a pretence only and nothing more. We have argued in reference to perspectivism in Les Faux-Monnayeurs that the persistent self-aware reminder that what we are reading is fiction only makes the novel paradoxically more realistic than in the case of the traditional realism. Although the illusion of a "different" reality is destroyed, the work of art affirms itself as fiction and becomes therefore realistic as art in relation to its author and its reader. The same applies to the relationship between Zeitblom and Adrian: the report of Adrian's fate becomes more credible because the form of the novel draws the reader's attention to the falseness of its claim to be a chronicle. An open artificiality is less suspicious than a hidden one. Margaret Klare adds that the "message" of this narrative method is a critique of traditional contrived fiction. The new avowed contrivance creates a reality which, as it is superior, mocks the illusionary reality of the "realistic" novel. Reality in Dr.Faustus is therefore as counterfeited as it is in Les Faux-Monnayeurs.

The formal structure of the novels this study is concerned with, we can conclud directly and quite independently of the novel's contents, the outsider position which the author occupies, and, at the same time, the dilemma of art in the twentieth-century: as all possible formal techniques have been explored, art cannot invent new ones, but must play, as parody,

with conventional forms. This means that old values are dethroned - the reliable authority in the background has been abolished. As there is no abstract meaning for the artistic outsider, nothing can be unequivocally stated, judged or appreciated. Even reality has lost its supremacy as a reliable objectivity. In Les Faux-Monnayeurs the characters invented by Gide become independent, the author loses his omniscience: "Je ne sais pas trop ou [Bernard] dina ce soir." (p. 48). In the final chapter on part II where Gide "juge ses personnages" he ends as a mere observer; in reference to Bernard he states, for instance:

> "Il n'est sans doute pas un de mes heros qui m'ait davantage decu." (p. 319).

Further along the "roles" will be reversed: the author loses control as an influencing authority; as for Goethe's Zauberlehrling the creation will dominate its creator. This is, too, what Babcock means in his argument on Les Faux-Monnayeurs [58]:

> "The novelistic machine he has set in motion will, in part III, get away from him and move forward with its own momentum."

At Boris' death Gide is, together with Edouard, indignant - and yet this final stroke is not gratuitous: it is, quite the contrary, the logical consequence of the previous actions. If Bernard had not set out to repair a clock, Boris would not have committed suicide, so Claude-Edmond Magny tells us [59]. The novel was created with a system the criteria of which are arbitrary, certainly, but the novelist must adhere to them and remain consistent. Meaning, let us remember, is only possible through relation and interval. The personalities of Gide's characters are, indeed, defined

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[58] op.cit. page 91

by their relationship to other characters:

> "Je ne vis que par autrui" (p. 110)
>
> "Je ne me rassemble et ne me definis qu'autour d'elle" (p. 108)

The writer himself has only a personality in as much as he stands in a certain relationship to his characters -"je ne suis plus qu'un mais plusieurs" (Journal des Faux-Monnayeurs, p. 48). The actual author, split up into several narrators who play different characters or co-readers, is no longer outside the story but becomes part of it. Paradoxically this rather unrealistical and contrived game makes the story more plausible than the false pretence of realism. As we cannot doubt the existence of the "creator" of the work of art, nor his activity of writing, of which we are continually reminded and which is now integrated into the story, we are automatically forced to cease doubting the fictitious nature of all other characters and events in the story.

At the same time the relation reader/author and reader/character is "disturbed". The self-aware writer speaks about the form of his work of art, addressing himself to an imaginary reader; he includes him in his reflections, consulting him for advice or pretending to be as ignorant as he is; as such he creates the role of an additional character or a "co-author", creating the illusion that the reader is free to interfere, whether as creator or as actor.

> "a permettre [au lecteur] de croire qu'il est plus intelligent que l'auteur.... qu'il decouvre dans les personnages maintes choses et dans le cours du recit maintes verites, malgre l'auteur et pour ainsi dire a son insu." (Journal des FM, p. 45)

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[59] Histoire du Roman Francais depuis 1918

Paris, Seuil Collection Points, 1950, page 228

More than any character, the reader is made to take himself for the creator. The main purpose of the formal preoccupation, of reflexivity and perspectivism, is indeed the identification of the reader with the author: the disturbing ambiguity of "who plays which part" destroys, for the reader, the conventional bourgeois values he is attached to; he becomes thus, at least temporarily whilst he is reading, an outsider. At the same time he is forced to create, as it seems, or re-create his own interpretation of a work of art which can only "mean" something in relation to him as a specific reader, as opposed to any other reader. The real author, for his part, creates the fictional universe with its own values, he makes the reader believe in it and believes therefore himself that absolute values are, after all, possible. Fiction thus creates an illusion: the reader, whilst he is reading, is made to take himself for an artistic outsider; the author, whilst he is writing, is made to take himself for an integrated bourgeois.

C. THE FANTASTIC

We have seen that the self-aware artificiality of "fiction" in Dr.Faustus and Les Faux-Monnayeurs makes the authentic character of its realism paradoxically more credible than a "tricking" or "fooling" the reader. Many other means participate to sustain the realistic character of the novels. In Dr.Faustus we find a strikingly insistent reference to historical personalities and facts; in Les Faux-Monnayeurs there is a very faithful reflection of Gide's biographical details. This realism, confirmed by the often over-detailed account of trivial matters, would be consistent throughout the action of the two novels if it were not for one element of the fantastic which disrupts the continuity of this authenticity. In both novels this element of the fantastic consists in the interference of a demonic force, the "demon" or "devil", sometimes as the unaccountable blow of destiny, sometimes in the form of concrete characters.

This section investigates the function of the "demon" in these otherwise ostensibly "realistic" works of fiction.

The "Teufelsgespraeche" in Dr.Faustus, which is the central knot of the entire action, is the most obvious and striking shift to the world of the unreal - and yet we must not forget that the narrator Zeitblom

disclaims all responsibility for its authenticity, remaining throughout this long chapter (but significantly only for this chapter) a mere chronicler, faithfully copying Adrian's pages. Thus the conversation with the devil does not infringe the conventions of the realistic novel. Adrian's state of health makes it easy to argue for a hallucinatory vision and, indeed, Zeitblom himself wants it to be taken as a product of delirium, although this amounts to a disparagement of Adrian's noble soul, a disparagement which Zeitblom, in spite of the implications of the story, otherwise carefully avoids.

> "Und darum kann ich auch nicht glauben, dass er in tiefster Seele fuer wirklich hielt, was er sah und hoerte" (p. 295).

The true interference of the fantastic therefore does not lie essentially in the "Teufelsgespraech" but much more in the casual mention of associations with the demonic which are part of Zeitblom's narration and which he does, although unwillingly, accept as unreal and which announce, from the beginning of the novel onwards, the final encounter. The father's Faustian experimentation with magic anticipates Adrian's speculation, whilst his pride and his rejection of any ties announce his amoral isolation, both of which are conditions for the pact. The "devil" appears as Privatdozent Schleppfuss, as the guide in Leipzig and finally as a medical doctor. But this is all very well known. What is much less obvious is Gide's use of the same method in Les Faux-Monnayeurs, which is only very subtly delineated. It is nevertheless a main concern for the author and was always planned as such:

> "Il y a lieu d'apporter, des le premier chapitre un element fantastique et surnaturel" (Journal des Faux-Monnayeurs;p. 49)

and more specifically:

"J'en voudrais un personnage - le diable - qui circulerait incognito a travers tout le livre..." (Le Journal des Faux-Monnayeurs;21)

On several occasions, where the author is apparently at a loss how to explain the occurrence of an event, he refers to the interference of "le demon". On the very first page "le demon" is responsible for Bernard's lack of concentration in his examination preparation ("Sa famille respectait sa solitude, le demon pas" p.21), and thus for Bernard's decision to write the letter of farewell to his "father" and of his subsequent decision to leave the house. "Le demon" therefore initiates the dramatic action. When Bernard finds the "bulletin de consigne" for Edouard's suitcase, he is unable to collect the prey, for he has not a single penny to pay for the deposit. The theft of the suitcase is crucial: on the one hand for Bernard, for otherwise he would not have known how to survive and his story would have stopped at a dead end; on the other hand for the development of the novel which is dependent on Bernard's getting to know Edouard and Laura. "Le demon" saves the situation and helps Bernard out of a scrape:

"Mais le demon ne permettra pas qu'il se perde; il glisse sous les doigts anxieux de Bernard....une petite piece de dix sous.." (p. 125).

So far the demon is only a metaphor for the inexplicable influence of "fate". As L.Lindner puts it in his essay "Le Roman du Roman" [60]: "Le mot demon semble vouloir dire 'hasard'." As such the demon is not of necessarily pernicious influence. According to Susan J. Ringler [61]

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[60] in La Revue des Lettres Modernes 1975 (4) Andre Gide 5 Sur Les FM, Lettres Modernes Minard 73 Rue du Cardinal - Lemorin 75005 Paris, p.90

"The demon is not represented as an evil force, but rather as an instigator for future action."

This is only true for the demon's interference in Bernard's plot; there are however two other "victims" for whom the demon has a decidedly disastrous influence.

Vincent is led astray, it seems, by Passavant and Lady Griffith, and yet these latter two are only mediators with the "evil" force. The demon's first step is to tempt Vincent to gamble ("de quel demon alors avait-il ecoute le conseil" p.65). When he loses the money which was originally destined to serve Laura for a living, Robert Passavant lends him more to encourage him to gamble with chance; when he wins he is converted to "speculation" and drops the idea of supporting his former mistress financially. By his winning, he is committed to Lilian and this quite literally because Passavant bets with her that Vincent would win and promises her the amount which Vincent owes Passavant - the result of Vincent's first link with the demonic goes directly to Lilian:

"C'etait l'heure douteuse ou s'acheve la nuit et le diable fait ses comptes" (p.85).

Passavant introduces Vincent to Lilian, whose strong liberated individualism fascinates the freshly converted amoralist. This leads to his sexual attraction - Lilian gives him her key and when he makes use of it "le diable amuse le regarde glisser sans bruit la petite clef dans la serrure.." (p.86). The scene in the morning after their love-making is a straightforward Faustian pact scene. Lilian, through her demonic doctrine, offers her love, financial support and infallible success and the price is

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[61] "Demons and Present Tense Verbs" in Romance Notes, Volume XX, Part I, Lousiana 1979, p. 29

"couper les doigts et les poignets". Vincent must abandon Laura and with her any moral compunction. Total isolation is, indeed, Mephistopheles' main condition. "Les mains coupees" express the devil's commandment to Adrian: you may not love. Vincent, too, is condemned to "coldness", becoming more and more an estranged outsider. First he lives in the wilderness of Africa, where he becomes eventually even more isolated travelling together with Lilian in a boat; similarly to the lifeboat of the Bourgogne they have "cut the fingers" which had linked them to society. "Le demon de l'ennui" and "le demon de l'aventure" torture them and drive them to their final disaster. Vincent kills Lilian, whom he has started to hate, and has therefore "cut all the fingers". He becomes mad and believes that he is the Devil himself. For Vincent the demon is therefore the tempter to evil and the cause of his ruin.

According to Margaret Klare: "Vincents Schuld waere in diesem Sinn die Schuld Fausts: Absage allen denen, so da leben.." (p. 62). Dr.Faustus has been directly influenced, she argues, by Mann's knowledge of Les Faux-Monnayeurs, particularly in regard to the Faustian Myth which Gide consciously uses (p.63-64).

In relation to Boris the demon adopts a third function, one which is even more pernicious, for whereas Vincent has initially the choice to refuse the demon's suggestion or reject Lilian's offer, Boris is totally subjected to the evil influence and destined for his final disaster. In this case "le demon" is personified in the form of the character Strouvilhou, who is omnipresent throughout the novel although he only appears twice: At the beginning Olivier sees his card at Passavant's, from which we can assume that Strouvilhou determines his mediator to act upon Vincent; the latter is free to resist because he is only tempted by mediators, whereas Boris is not, for Strouvilhou acts directly on his fate.

In Saas-Fee he has just left the hotel when Sophroniska arrives with Boris, having prepared the fertile grounds on which the Doctor, trying to cure the patient, will examine the child's intimate "secret" and thus cause the guilt and shame which are to a great extent resonsible for his despair and the subsequent action. Strouvilhou does indeed remain directly involved with Boris' secret: "Gaz - Telephone - Cent Mille Roubles" - the secret code for Boris' "magic" written on a scrap of paper. Suddenly Strouvilhou, we are told, is in possession of this "talisman" (we are never told how) and he passes it on to Gheridinasol, who uses it to frighten Boris and succeeds, because of the shame he provokes, in persuading him finally to pass the fatal test of courage. The demon drives Boris, like Vincent, to his tragic end.

Here the conclusion may be drawn that the element of the fantastic in Dr.Faustus and Les Faux-Monnayeurs has a double function: Firstly it has a role similar to the one of other narrative contrivances which have been discussed in the previous section: the use of the demon disturbs strikingly the realistic nature of the narrative and thus makes the reader aware of the artificiality of the fiction. In her original essay "Gide's Les Faux-Monnayeurs, Demons and Present-Tense V Susan J.Ringler puts this function of the fantastic into relation with the tense-shifts from "Passe Simple" to Present Tense. Traditionally, she argues, this means is used to draw the reader closer into the action, thus heightening the suspense. Gide's intentionally contrived use of this tense-shift in those scenes which refer to the "demon" has the opposite effect: it reminds us that we are reading a novel. As a result of this investigation of the motivator-role of the demon in this section the following second function of the fantastic can be established: the demon is the initial power who rolls the first stone of the action and who is therefore responsible for

the interconnection of the "deroulement" of events. As many critics have pointed out, Les Faux-Monnayeurs is a universe in which every detail participates in moving the plot onwards to its conclusion, which is Boris' death: every step apparently gratuitously made by any of the individuals is actually indispensable to make the "enchainement" possible. As L. Lindner puts it:

> "Aucun incident n'est la cause directe de la mort de Boris. Ce coup de pistolet est l'acte terminal ou aboutissent toutes les actions. Si seulement un des evenements, n'importe lequel n'etait pas arrive, cette mort aurait ete evitee" (p. 88).

Boris' suicide is therefore a "collective" murder - everybody is somehow guilty of it. The mere passive aloofness of the individualist makes him amoral. The neutral demon who stands for "hasard" is, in fact, identical to the demon who causes evil. Speculation with coincidence is immoral, it is a link with the devil. In this context we may quote Mann:

> "Und die Wahrheit ist, dass einem das Beziehungsvolle und Anzuegliche bestaendig von allen Seiten entgegenkommt, auf fast kupplerische Weise zugespielt wird" (Entstehung des Dr.Faustus, p. 165.

But let us return to the "fantastic": the demon, indeed, is the knot that holds these inter-relationships together. As we have seen he motivates Bernard to leave his step-father's house and the subsequent "meaningful" interplay of events. The fantastic therefore introduces in Les Faux-Monnayeurs what does not exist, at least for the outsider, in reality: a universe where every "existing" detail has "meaning". Fiction, therefore, satisfies the artistic outsider's yearning for integration.

In Dr.Faustus the fantastic is not connected to the outsider's "return", but , on the contrary, causes Leverkuehn's estrangement from society. Privatdozent Schleppfuss is responsible for Adrian's subsequent amorality, the guide in Leipzig for his contraction of disease; the pact makes Adrian unable to love and this causes his crime. The result of this is a disconnection of the individual from the outside world and not, as in Les Faux-Monnayeurs, a causal inter-dependence. For both authors the fantastic is used to express the disturbingly fluid borderline between "outside" and "inside", between a meaningless reality and meaningful "second reality" on the one hand ("il y a la realite et il y a des reves; et puis il y a une seconde realite" p. 52) , and between the outside position of the artist and the integrated position of the work of art on the other. Gide, through creating the meaningful inter-relation in the fictional universe of his Les Faux-Monnayeurs, tries to integrate himself into society; the collective responsibility for Boris' death which is the common link of this "meaningful inter-relation" does, after all, show his "moral" concern. Zeitblom, because he refers to the supernatural interference, apologises for his own inability to interfere. Mann, because he uses the technique of the fantastic, draws attention to his moral concern. Form therefore re-establishes the apparent lack of the author's responsibility for his work. The fantastic is used to show the author's morality in spite of the narrator's aloofness.

The use of the fantastic as a means of expressing moral concern is directly influenced, for both authors, by Dostoyevsky. In their essays on Dostoyevsky, both Gide and Mann remark on the importance of the link with evil for the creative artist: "Il n'y pas d'oevre d'Art sans participation demoniaque." [62] The artistic outsider's experiences with inspiration as well as with speculation make him believe in the supernatural. For him God and the Devil are, he realises, not absolute values "beyond", but part of the possibilities which a genius-personality offers. The demon does, after all, come from within - therefore everything depends on the strength of the genius himself. This megalomaniac feeling of power is the main cause of his isolation and despair; realising that he is free to commit any immoral act without being punished, he realises also the complex inter-relation of his responsibility in anything he chooses to do. As he wishes to be integrated into society, he does so wishing to be unaware of moral implications, wishing to be able to believe in the existence of God and Devil as absolute values and not as subjective "imaginary" ones. When Adrian meets the Devil he is aware of the hallucinatory character of the encounter and yet he wants desperately to take "him" for a real person. At first sight, it is true, it seems to be the other way round: Adrian tries to prove to the apparition that it is only a fantasy of his fever-affected mind, and yet he is suspiciously glad to be persuaded by the apparition of the reality of its existence (p. 312-313). The same applies to the devil-scene in The Brothers Karamazov which Mann copied: Ivan is very angry when he realises that the devil is nothing but his subconscious, a fact which becomes apparent through the recounting of anecdotes about the doors to paradise. "Ich moechte uebrigens an Dich glauben [63]. This

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[62] Oeuvres Completes, Tome XI, page 284

strong longing to be able to share arbitrary superstitious beliefs with the masses finds fulfilment through the use of a fantastic element in the genius's works of art - it creates once again the illusion of the outsider's integration into society.

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[63] Insel Verlag, Volume III, Frankfurt 1984, page 227
Translated into German by Karl Moetzel.

D. AMBIGUITY

Ambiguity in fiction mirrors the estranged position of the artist-novelist or the artist-hero. As there are no values and no objective meaning for the artist, his creation is ambiguous and can be intepreted in many different ways. Meaning is only possible through a relationship between elements, characters and events, and, in the case of fiction, between a specific reader and the text. Referring to music Adrian tells Zeitblom:

> "Beziehung ist alles. Und willst Du sie naeher bei Namen nennen, so ist ihr Name: Zweideutigkeit." (p. 66).

What Mann, Gide and Joyce attempt through their new literary technique is, indeed, an approach of fiction to the realm of music. Whereas in language the unit of expression, the "word", always refers firstly to an apparently objective reality and only secondly to the private, personal meaning it evokes for each of us, in music the unit interval appeals directly to the subjective meaning each individual bestows on it, the intermediary stage of the objective reality disappears; the interval, as the unit of artistic expression, reaches the subjective meaning directly. Modern literature obliges the reader to forget what abstract words might mean conventionally and forces him to accept an arbitrary meaning which is only valid in the one particular fictional universe of the work of art, and which has to be

adapted to his personality. Characteristic of this universe is a consistently dense structure which creates meaningful relations between characters, events and linguistic units. The arbitrarily imposed evaluation has been disrupted through the absence of authorial guidance. In A Portrait of the Artist everything is seen through the hero's eyes and the reader must be carefully alert not to take everything too literally. In Les Faux-Monnayeurs every piece of information is presented through an interplay of different points of view. In Dr.Faustus the one-sided account of the narrator draws attention to the unreliability of an objective pretence.

> "In der Kunst jedenfalls verschraenken das Subjektive und das Objektive sich bis zur Ununterscheidbarkeit, eins geht aus dem anderen hervor und nimmt den Charakter des anderen an." (p. 254).

Meaning no longer lies in an isolated statement made by characters or by the narrator, nor in an implication between the lines, but in the intervals, in the relationship which statements and events have with each other. That Adrian feels a homosexual attraction towards Rudolf is an interpretation which we have inferred by comparing a series of statements and reactions made; the structure of the novel suggests it quite clearly and yet it is not the only interpretation possible. Different readers establish and are meant to establish different meanings as much as different listeners to the same sequence of chords and intervals respond with different emotions. In Les Faux-Monnayeurs the same applies, for instance, to Passavant's motives for interesting himself in Vincent and to Edouard's reason for employing Bernard, protecting Laura and "experimenting" with Boris. In A Portrait of the Artist critics have disagreed whether "Are you not weary of ardent ways..." should be considered (or is considered by the author himself) as the first true and

valuable piece of geniune artistic inspiration or simply as a ridiculuous school-boy fancy. It is not relevant - and quite impossible - to find a solution to this problem; what is important solely is the ambiguous nature of the artistic "quality" and thus of the author's refusal to convey a "clear" meaning. Stephen's poem must be seen in the context of its creation, of its creator's development as much as A Portrait of the Artist should be seen in the context of a long literary tradition.

The use of myth is one of the ambiguous devices of our three novels. Mann uses the traditional medieval "Volksbuch" as well as the Goethean Faust-saga linked with autobiographical, historical and Nietzschean elements. The "meaning" of the novel lies in the juxtaposition of these various well-known sources, in the fluid relationship they have to each other. The import, the intention of the book remains ambiguous, for the statement of the author is thus hidden behind "quotation", with Zeitblom as a narrator used to achieve ambiguity. The same applies to A Portrait of the Artist: Rita di Giuseppe Trivellato argues in "Joyce's Portrait: A Case of Applied Mythology" [64].

> "A by now accepted aspect of Joyce's technique is the stratification of levels of meaning." (p. 60)

This she proves by reference to the manifold myths reused and reinterpreted in Joyce's first novel: the myth of Dedalus, Dionysus, Christ, the child-god, the androgyne, Oedipus and divine rebirth. In her second essay "The Mythos of Irony and Satire in Joyce's Portrait" [65] she argues that A Portrait of the Artist fuses the tragic and the comic to create its particular irony, an irony which is created by the expression of the gap

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[64] Quaderni di Lingue e Letteratore, Volume II, 1977, p. 59-67

[65] Quaderni di Lingue e Letteratore, Volume VI, 1,981 p. 33-48

between things said and things implied is, in fact, nothing but ambiguity stylised in a literary form. Even Les Faux-Monnayeurs, we can add, has an undercurrent of "mythical" themes, or - more relevantly - an undercurrent of a long literary tradition reused. We have tried to investigate the pattern of the "comedy of errors" and of the reappearance of the tempter. Like Mann and Joyce, Gide does not recall myth in order to give his own point of view in relation to earlier interpretations of archetypal subjects, but in order to establish a way to escape commitment - as an author towards the "message" his work of art is expected to have, and as towards the responsibility to occupy a meaningful position among "the others".

Chapter One concluded that tension is the main characteristic of the link between otherness and creativity. It is not criminality, disease, intellectualism and sensuality as such are indispensable qualities for inspiration, but it is their effect - guilt, suffering and disintegration - which can be summarised by the notion of "tension". It is not coincidental otherness which makes the outsider an artist, but it is a conviction of his vocation which makes the predestined artist search and yearn for these tensions; deviations like amorality and disease are not part of the artist's nature independently, but only because they are means of estrangement. it has been argued, too, that there are various degrees of

otherness. The Romantic outsider occupies a very conventional "integrated" role, whereas the Existentialist outsider is much more of an outcast, although, it has been conceded, he can never be totally aloof. Now, after various reflections on formal aspects, an attempt can be made to find the secret reason for this impossibility of attaining a complete Nietzschean individualism. On the one hand, the outsider's deviations can only be felt as "tensions" if there is still a certain dependence on society - a partial dependence only, it is true, but still strong enough to prevent a complete aloofness. On the other hand, the artist, in order to escape a commitment and a message in his work of art, has to make ambiguous use of quotation; the use of quotation, however, is dependent on the literary tradition and therefore on the society the outsider lives "in". To the vague borderline between possible meanings in his creation corresponds his own position as "compromise-outsider" on the vague borderline between a bourgeois integration and a total outsider's position. His artistic inspiration is dependent on this lack of clarity, his indecision between being inside or outside of society. The essence of "Kuenstlertum" is therefore ambiguity.

In modern art form becomes the most important preoccupation, for it is more and more separated from content. This preoccupation is indeed linked with a gradual disintegration of art. Form, the structure of a work of art, can create a subjective meaning, whereas content as such remains

meaningless. If modern literature has any message at all, it is not in the subject-matter chosen, but in the formation of amibiguous tensions which make the reader doubt the justification of the generally accepted values, but simultaneously return the author slightly towards the society from which he has been estranged . Passavant's "mot" which Bernard shows off with to Olivier can therefore be taken quite seriously:

> "que celui qui creuse s'enfonce, et qui s'enfonce s'aveugle, que la verite c'est l'apparence, que le mystere c'est la forme et que ce que l'homme a de plus profond c'est sa peau." (p. 375).

Content is without meaning; it must be present in order to fill a form, but could be exchanged for another content. There is no intrinsic link between form and content - body and soul are consequently separated. This "separation" expresses the situation of the decline of art as much as of the dead end of the twentieth-century artist, at the edge of society. In discussing "Apocalypsis cum Figuris" Zeitblom reveals the ambiguous nature of content: the infernal laughter at the end of the first part corresponds note for note to the angelic choir at the beginning of the second part. Music is the most ambiguous art: "das tiefste Geheimnis der Musik, das Geheimnis der Identitaet." The identity of opposites means in this case a transformation of traditional values to new, absurd ones. Form does after all convey meaning in the sense that it destroys or devalues old content. Jonathan Leverkuehn's osmotic plants are dead, they are merely corporeal and without soul, although they do create life; similarly, "dead" form creates "living" meaning. The empty form, sterile and meaningless, is accompanied by a strong yearning for "soul", the mermaid's yearning: "ein solches Verlangen nach Seele - das Verlangen der kleinen Seejungfer." (p. 501). This aim can be approached but it can never be completely attained. ("without a possibility of ever reaching", A Portrait of the Artist, p. 81). If it were, we could insist, inspiration would not be possible, for

the absence of the main "tension" this yearning for the absolute meaning, would paralyse artistic creativity. Through the ambiguity of form modern art often leaves the artist and the reader just as much in hopeless despair as Nietzschean individualism. The "animaux marins de bas fonds" of which Vincent speaks so interestingly express this isolation:

> "chacun de ces animaux... emet et projette devant soi, a l'entour de soi, sa lumiere." (p. 223).

The same is true for art, there is a different subjective meaning for each "ambiguous interrelation", differently interpreted by different readers. In this sense, art expresses the coldness and indifference characteristic of the outsider. The purely formal novel is indeed an achievement possible only through the artist's intellectualism and sensuality. The human voice, Adrian declares, "ist eine Art von Abstraktheit, ungefaehr wie der entkleidete Koerper abstrakt ist." (p. 95). Abstract because of its lack of concrete unequivocal meaning, form is sensually "naked", because deprived of content it remains mere appearance. This art, however, is "dangerous" because it becomes autonomous and the creator loses control over the vast possibilities of meaning which his work of art might engender. Jonathan Leverkuehn's snails symbolise very well this modern reversal of form and content: what, for other creatures, has always been a solid inside and flaccid outside is exchanged, in their case, for a solid outside and a flaccid i Content becomes form and vice versa. Appearance, the "outside", thus becomes the strongest criterion, the essence of art. "Zuweilen war sie tueckisch diese Aussenaesthetik" (p. 26) Zeitblom comments: some of the most beautiful snails are poisonous - art, based on Aestheticism, leads to amorality and crime. Jonathan Leverkuehn's realm of magic speculation is characterised by "eine phantastische Zweideutigkeit". All extremes meet:

"Wie vieles beruehrt sich hier - Gift und Schoenheit, Gift und Zauberei, aber auch Zauberei und Liturgie." (p. 26).

In reference to Les Faux-Monnayeurs we have seen how the notion of time has been replaced by a meaningless "circularity"; Gide's technique can be explained quite well by Leverkuehn's following statement:

"Interessante Lebenserscheinungen....haben wohl immer dies Doppelgesicht von Vergangenheit und Zukunft, wohl immer sind sie progressiv und regressiv in einem. Sie zeigen die Zweideutigkeit des Lebens selbst." (p. 258).

Any sense of progression is here abolished; while examining the fantastic elements we have seen how objective reality loses its supremacy. Both these phenomena , together with those discussed above, of disturbing ambiguity, in which the artist and his work have ceased to have any positive function in relation to an audience, be it fictitious only. Through ambiguity art becomes entirely destructive.

CONCLUSION

REINTEGRATION

And yet there remains some hope, if only very little, of reintegration: of reintegration for the artist in relation to society on the one hand, of reintegration for art in relation to its disintegrated destructiveness on the other. The last note of Adrian Leverkuehn's last composition, Zeitblom affirms, the final high "G" expresses, <u>because</u> of its absolute irremediable despair, a kind of transcendental hope: "die Hoffnung jenseits der Hoffnungslosigkeit, die Transzendenz der Verzweiflung." (p. 651) Earlier in his life Leverkuehn refers to an altruistic vocation of art as the only means for a happy union between all fellow men. This dream stands strikingly in contrast to Leverkuehn's destructiveness in most of his attitudes:

> "Eine Kunst ohne Leiden, seelisch gesund, unfeierlich, untraurig -zutraulich, eine Kunst mit der Menschheit auf du und du." (p. 429).

In most of these rare "confessions" Zeiblom insist on the unusual nature of these statements, for they constitute a quite incomprehensible inconsistency in relation to his outsider characteristics of solitude, pride and misanthropy. His surprisingly fervent concern and commitment on these rare occasions prevent listeners from interpreting his statements as his usual irony, and so causes embarrassment.

"Wenn nur nicht das Beben in seiner Stimme gewesen waere, als er von der Erloesungsbeduerftigkeit der Kunst, dem Du mit der Menschheit sprach." (p. 430).

When Adrian asks Rudolf to be a wooing go-between messenger for him, we have argued how embarrassing his wish for a banal happy bourgeois marriage becomes when set alongside his Nietzschean individualism, and a nature which lives in the extremes of either hot or cold. Admittedly, he dishonestly fakes this wish, as earlier concluded, in order to get rid of Rudolf. And yet the humiliating character of this statement could make us believe in an ambiguously hidden sincerity; ambiguity indeed allows us to interpret this incident on two different levels. Perhaps, and at this point we can only surmise, this wish for return, for reintegration into society, is after all his only sincere and straightforward feeling; nevertheless because of the essentially ambiguous nature of his existence, he cannot help hiding this simple desire, thus wrapping it up with a second devilish function, Rudolf's death.

The high "G" at the end of "Dr.Fausti Wehklag" announces the possibility of a future art which is serene, simple, unambiguous. To allow subsequent artists to achieve this in later generations, somebody, as Leverkuehn realises, must drive the hopeless situation of declining art and declining society to its logical destructive end. Therefore he sacrifices himself and his own art, selling himself to the devil, in order to ensure the future rebirth and reintegration of art. As the last of his destructive works, his own final destruction in madness concludes with a total and irrevocable estrangement from reality and his fellow men. The faint imperceptible hope of the high "G" in "Dr.Fausti Wehklag" corresponds, in Dr.Faustus, to the final spiritual, Christ-like expression in his face: "etwas Vergeistigt-Leidendes, ja Christushaftes." (p. 640). Leverkuehn's existence, because of the complete despair of its

meaninglessness and its ambiguity, creates a hope beyond despair, a high "G" which announces a transcendental rebirth "jenseits" where the outsider (as much as Nazi-Germany), in spite of his infernal speculati grace and is, after all, reintegrated.

> "Welch ein hoehnisches Spiel der Natur, so moechte man sagen, dass sie das Bild hoechster Vergeistigung erzeugen mag dort, wo der Geist entwichen ist." (p. 675).

Thus Zeitblom comments on Adrian's insanity, which goes together with a strangely spiritual expression. Like his confession to Rudolf, his spirituality is one of the rare "sincere" constructive expressions, but it must be conveyed through destructive ambiguity, because of the total meaninglessness of the fictional universe exposed.

In Les Faux-Monnayeurs Boris renounces his artistic vocation for an attempt to reintegrate into society. Quite consciously and intentionally he sacrifices himself for the love of his fellow men:

> "Il gardait en lui de telles reserves de tendresses, une souffrance si vive du dedain qu'affectaient a son egard ses camarades, qu'il eut risque n'importe quoi de dangereux, d'absurde, pour un peu de consideration." (p. 533).

Like Adrian he is a Christ-figure, for his sacrifice is not gratuitous: as Adrian drives the stagnation of art to its last destructive consequence, Boris experiences the logical last step of a consistent modern materialist individualism; once the extreme has been experienced, the crisis is overcome. One individual sacrifices himself for the salvation of humanity. This is very Christian and completely anti-Nietzschean. Dr. Faustus and Les Faux-Monnayeurs, clearly modern atheistic novels are also implicitly religious. Mann notes of Nietzsche:

> "Wenn er Atheist war, so war er es aus Menschenliebe." (Neue Studien, p. 158).

Mann and Gide, for their part, write literature which is circular, sterile and destructive in order to provide a conclusion to traditional art and to open new possibilities for future artists. This is the only constructive function of their writing - thus paradoxically, in spite of their amorality, they show a deep moral concern and responsibility for the future of their fellow men. Whether they have succeeded in their mission, whether the "Durchbruch" to a new simple and unequivocally meaningful art will be made possible <u>because</u> of the ambiguity in their writing is a question the answer to which would certainly exceed the scope of the present study.

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